

# JEFFERSON JOURNAL

May/June 2017

## True South Pacific

A Voyage From  
Tahiti To Easter Island



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## FEATURED



"Woman Holding a Fruit" by Paul Gauguin

6

### True South Pacific: A Voyage From Tahiti To Easter Island

By Pepper Trail

Tahiti. Hiva Oa. Mangareva. Pitcairn. Rapa Nui. These are names that conjure up all the adventure and romance of the South Seas. Scattered across 3000 miles of ocean, these islands have long been a refuge for dreamers and outcasts, the daring and the desperate. To set foot on these storied isles is the cherished ambition of many a traveler. In 2015 I was lucky enough to travel with Seattle's Zegrahm Expeditions to visit them all, and more, in an epic voyage across the true South Pacific.

5

### Tuned In | Paul Westhelle

17

### EarthFix | Jes Burns

19

### Jefferson Almanac | Diana Coogle

21

### Inside The Box | Scott Dewing

23

### On The Scene | Liam Moriarty

24

### JPR Radio Stations & Programs

27

### Theatre | Geoff Ridden

28

### Recordings | Don Matthews

31

### Outside The Lines | Don Kahle

33

### The Salt | Allison Aubrey

35

### Shots | Jon Hamilton

37

### Tech, Culture & Connection | Yuki Noguchi

39

### Higher Education | Anya Kamenetz

43

### The Splendid Table | Lynne Rossetto Kasper & Sally Swift

45

### As It Was

46

### Poetry | Barret O'Brien

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# Standing Strong For JPR

Our Spring Fund Drive was a big success! We raised just over \$250,000 in support of our service to the region and welcomed 552 first-time JPR contributors. In addition, we broke the single day JPR fundraising record on the final day of our drive raising just over \$80,000. Thank you so much for your belief in our work!

As you likely heard during the drive, in March the Trump administration released its FY2018 budget outline which includes a provision to eliminate annual grants to public radio and television stations through the Corporation for Public Broadcasting (CPB). Ultimately, Congress will make the final decision on continuing the annual federal investment that supports JPR and other public radio and television stations across the country. This support totals \$1.35 per citizen per year for all public radio and television stations, and just 30 cents per citizen annually for radio stations alone.

This is a serious moment for public broadcasting. Elimination of all federal support would have an immediate detrimental impact on JPR and every public radio and television station. Over the years, public broadcasting stations have earned broad bipartisan support in Congress and with the American people. Several national surveys indicate that Americans consider the federal investment in public broadcasting to be a better use of tax dollars than any other except national defense. A March 24th poll conducted by Quinnipiac University indicates that 70% of American voters oppose the Trump Administration's proposed cuts to public broadcasting funding while 25% support the cuts.

This is not the first time we've been down this road. As recently as 2012, Congress requested that CPB provide a report to House and Senate Committees on Appropriations on the feasibility of developing alternative sources of funding for public broadcasting stations in lieu of federal funding. In response to Congress's request, CPB engaged the management consulting firm of Booz & Company to explore in-depth alternatives to the federal appropriation, to identify existing funding sources that could yield significant new revenue, and to consider the impact of the loss of the federal appropriation on the public broadcasting system. After analyzing the five most promising new alternative funding options and the possibility of significantly expanding 14 existing revenue streams, Booz & Company issued the following key findings:

■ Elimination of all federal support would have an immediate detrimental impact on JPR and every public radio and television station.

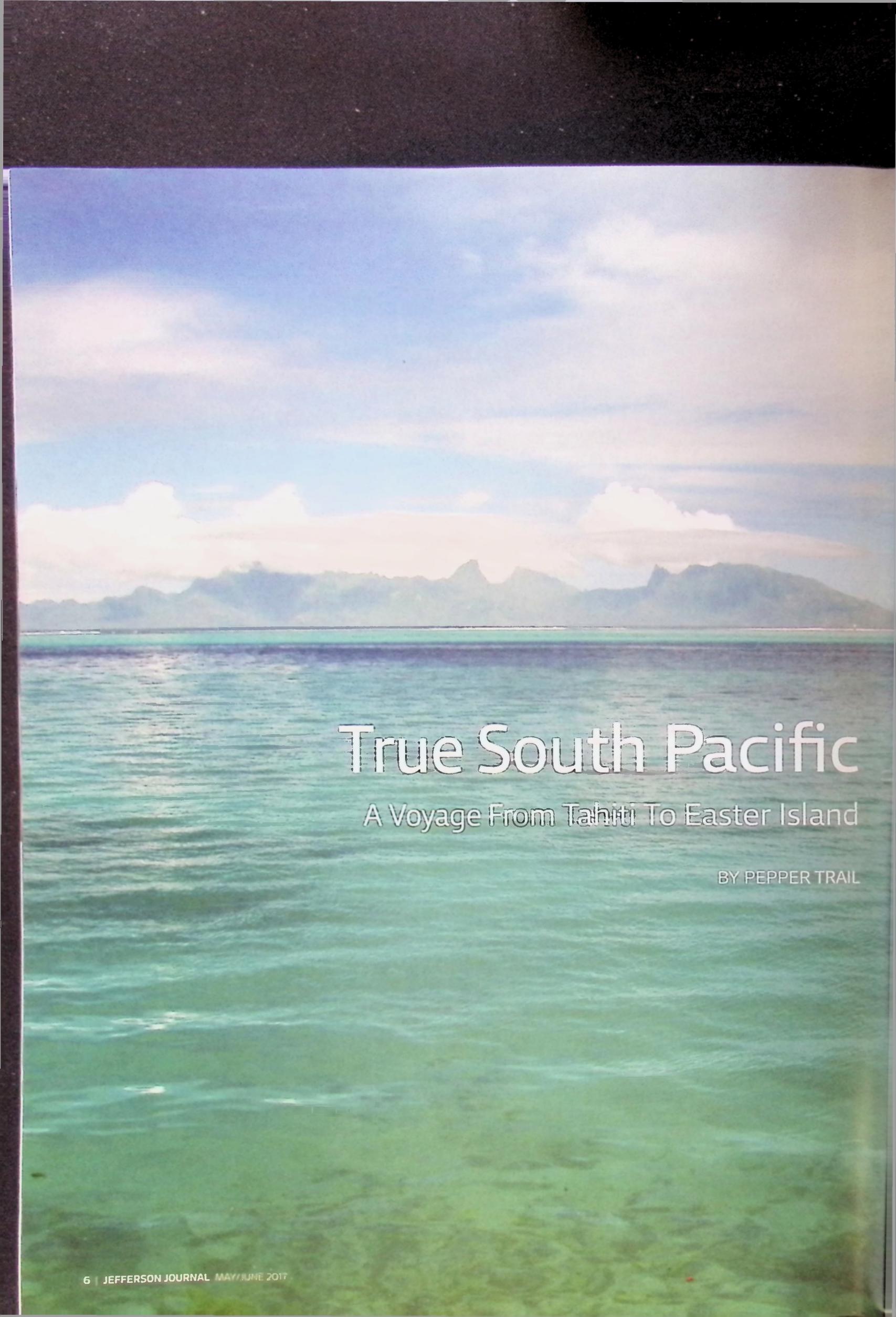
- There is no viable combination of alternative funding sources that together could replace or significantly reduce the federal appropriation for public broadcasting.
- Ending federal funding for public broadcasting would severely diminish public broadcasting in the U.S. and would likely jeopardize the entire system.
- 54 public television and 76 public radio stations would be at high risk of no longer being able to sustain operations if federal funding were eliminated.
- Stations serving rural and underserved areas would be most negatively impacted.
- A domino effect could result that would have a cascading debilitating impact on remaining stations and national program services.

JPR relies on CPB funding for approximately 14% of our annual operating budget. This funding is vital to our ability to serve the mostly rural, geographically distant communities in our region. Without CPB support, JPR simply would not be able to sustain the level of service we currently provide.

Many of you have contacted us to ask what you can do to support JPR at this pivotal time. We are truly grateful for your concern and commitment to preserve our service to the region. Here are steps you can take:

- Call or write your elected officials and share with them the value you place on JPR's service. Share your favorite programs and/or the reasons you listen to JPR.
- Register for updates at the Protect My Public Media website at [protectmypublicmedia.org](http://protectmypublicmedia.org). When hearings are held or further developments take place you'll be informed via email and will be in a position to take action at critical times in the budget process.
- Post, Tweet and share your affection for JPR and for things you hear on public radio – a powerful story or an inspired piece of music. Tell your friends how JPR has impacted you. Share the [protectmypublicmedia.org](http://protectmypublicmedia.org) website via your social media.

Continued on page 15

A wide-angle photograph of a tropical seascape. The foreground is filled with the calm, turquoise-blue water of the ocean. In the middle ground, a range of dark, rugged mountains or hills stretches across the horizon. The sky above is a mix of pale blue and soft, white clouds, with a hint of orange or yellow light suggesting either sunrise or sunset.

# True South Pacific

A Voyage From Tahiti To Easter Island

BY PEPPER TRAIL

Tahiti. Hiva Oa. Mangareva. Pitcairn. Rapa Nui. These are names that conjure up all the adventure and romance of the South Seas. Scattered across 3000 miles of ocean, these islands have long been a refuge for dreamers and outcasts, the daring and the desperate. To set foot on these storied isles is the cherished ambition of many a traveler. In 2015 I was lucky enough to travel with Seattle's Zegrahm Expeditions to visit them all, and more, in an epic voyage across the true South Pacific.

Tahiti. To the 19th century romantics, Tahiti was an earthly paradise, home to beautiful innocents untainted by the industrial civilization then scarring the face of Europe and America. The island was celebrated by writers and artists including Herman Melville, Paul Gauguin, and Robert Louis Stevenson, who created an image of tropical splendor that has never faded.

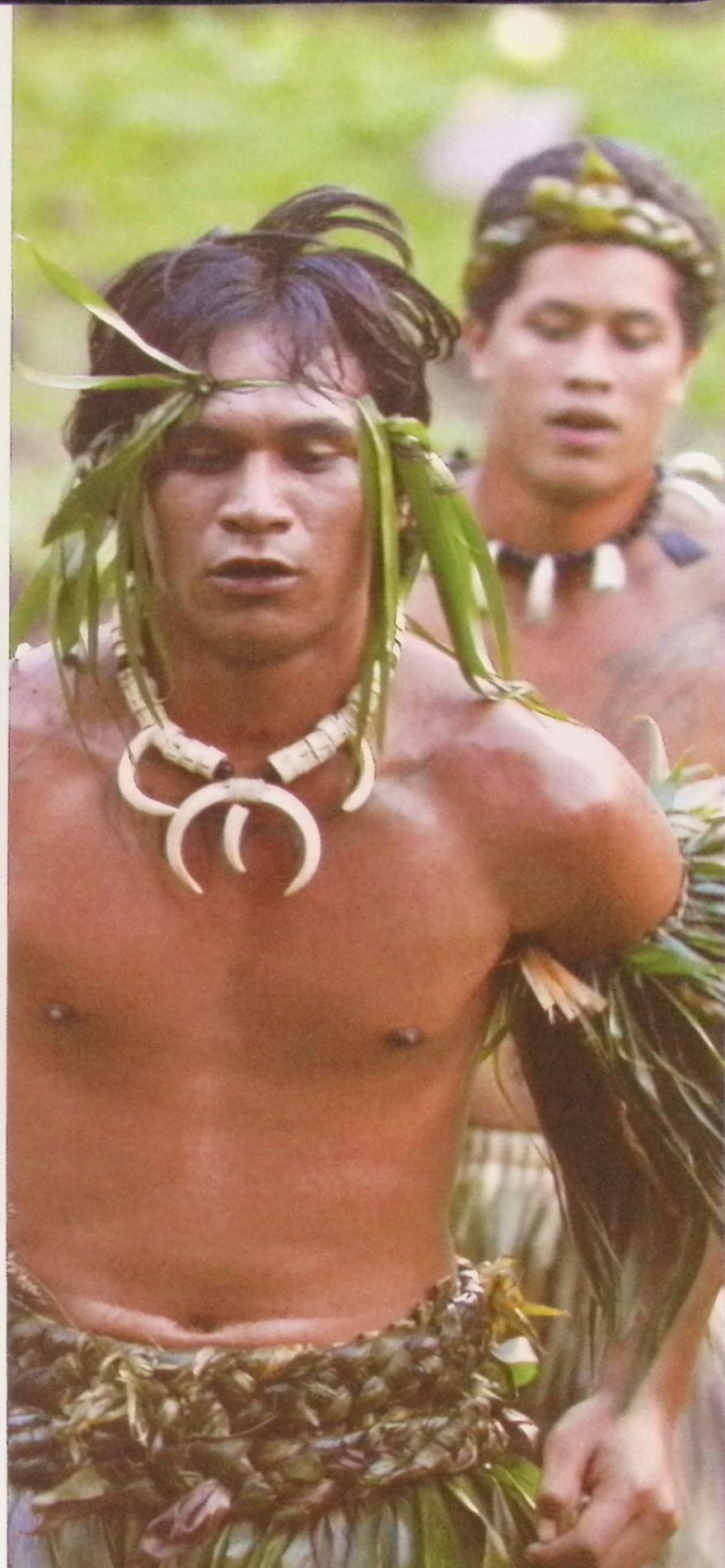
First, the good news – 21st century Tahiti is still incredibly beautiful, with waterfall-laced mountains and breathtaking beaches. It has also been thoroughly discovered. In 2015, more than 180,000 tourists visited, and the coastline is crowded with resorts. It is a dream island no more. But, as a relaxing place to spend a day waiting for the arrival of our expedition cruise ship, it couldn't be beat. I sipped cool drinks (yes, they may have contained umbrellas) on the resort beach and contemplated the nearby island of Moorea rising like a vision across the emerald waters of the lagoon. Exotic birds hopped around – all, unfortunately, introductions from other parts of the world. On Tahiti, as on all inhabited islands in the Pacific, native birds and other wildlife are in desperate straits due to introduced predators, competitors, and diseases, and to the loss of their natural habitats.

A major goal of this trip was to reach uninhabited islands where we could still experience the glory of the wild South Pacific. Our 100-passenger ship, the *Caledonian Sky*, was equipped with nimble zodiacs that would allow us to land on even the most remote atolls – provided the tides and the ocean swells cooperated. We would also be able to pull on masks and snorkels and explore the coral reefs for which the South Pacific is famous. I could hardly wait... but in the meantime, maybe another drink?

The Marquesas. The next day, the *Caledonian Sky* arrived from its passage across the central Pacific, having set out from Fiji. Soon, we were aboard, and the lofty peaks of Tahiti were disappearing below the ocean horizon as we steamed north toward the Marquesas.

Off the coast of Tahiti, the island of Moorea rises like a vision across emerald waters; On the island of Nuku Hiva, traditional dancers offer up their fierce, earth-shaking performance for visitors.

PHOTOS: PEPPER TRAIL



This archipelago is one of the most remote in the world, 850 miles northeast of Tahiti. The large central island of the group, Hiva Oa, is where the painter Paul Gauguin retreated in 1901 after deciding that Tahiti was becoming too civilized. Even today, these islands match our dreams of the unspoiled South Pacific: green mountains rising from the deep blue sea, scattered villages tucked behind coconut palms in hidden coves, friendly people – and frightening carved *tiki* attesting to a warlike past.

The islands are home to less than 10,000 people, and most tourists arrive in their own sailboats. We saw no other visitors on our stops at the three largest islands, Nuku Hiva, Hiva Oa, and Fatu Hiva. Each is as beautiful and exotic as its name, and each offered an unforgettable memory.

At our first landfall, Nuku Hiva, we were treated to a display of traditional dance on a traditional ground ringed with *tiki*. This fierce, earth-shaking performance bore no resemblance to the “Polynesian dance revues” of Hawaiian hotels, and left all of us grateful that peace has come to the Marquesas.

The central island of Hiva Oa featured a visit to Paul Gauguin’s grave, constructed of appropriately rough-hewn chunks of lava rock, standing in marked contrast to the prim white-washed graves of the other Europeans in the small cemetery. But the most indelible memory of Hiva Oa occurred offshore, when we all had the opportunity to snorkel with a large gathering of manta rays. These great graceful underwater fliers, with “wingspans” of six feet, glided among us, feeding on a plankton upwelling and often coming close enough to touch (which, of course, we refrained from doing).

At the southern island of Fatu Hiva, we anchored in the Bay of Virgins, often ranked by yachtsmen as the most beautiful in the world – and who am I to argue with yachtsmen? While most of our party explored the village of Hana Vave, a small group of birders climbed into a zodiac and headed south for the next valley along the coast. There, one of the world’s rarest birds clings to survival. The Fatu Hiva Monarch is believed to number less than 25 adults, with five or fewer breeding pairs. They are threatened by introduced cats and rats, and survive only through the nest-protection efforts of the *Société d’Ornithologie de Polynésie* and the local community. These dedicated volunteers led us up a steep, slippery streambed to the last active nest of the season, where we all had wonderful but heart-breaking looks at the bird feeding its young, truly among the very last of their kind.

The Tuamotus. From the Marquesas we sailed south into the archipelago of coral atolls called the Tuamotus, the well-named “Distant Islands”. These 80 or so islands are scattered

like a broken string of pearls over a huge area almost equal in size to Western Europe. Here we made four landfalls: at the inhabited atolls of Rangiroa, Puka Puka, and Puka Rua, and uninhabited Tenararo. Although we were greeted with lavish hospitality at each of the inhabited islands (roasted breadfruit and octopus, anyone?), I was itching for a chance to finally see what an uninhabited and rat-free atoll was like, and so was sure to be on the first zodiac making the wild ride through the surf and over the fringing reef of Tenararo.

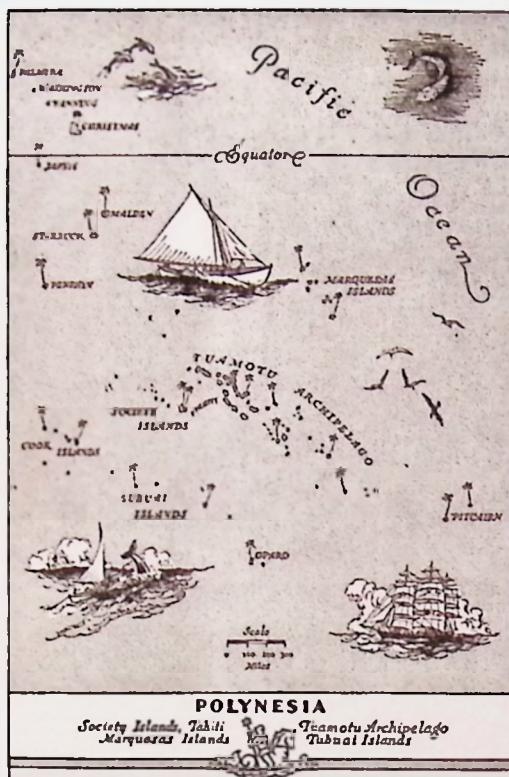
It is important to specify both “uninhabited” and “rat-free” because Polynesian rats have reached almost every speck of land in the Pacific. Even if there is no permanent human settlement, these rats can devastate the indigenous landbirds and nesting seabirds, often driving them to extinction. Somehow the tiny atoll of Tenararo has escaped infestation by rats, and it now harbors the largest surviving populations of two landbirds found nowhere else but the Tuamotus: the Polynesian Ground Dove and the Tuamotu Sandpiper.

To my delight, as soon as I jumped out of the zodiac onto the coral rubble beach, I was surrounded by Tuamotu Sandpipers. These unique birds are the only sandpipers that nest on coral atolls. Unlike typical sandpipers that probe in mud or sand for their food, Tuamotu Sandpipers have amazingly evolved to feed on ... nectar! They have sharp beaks designed to reach into the nectar-rich flowers of a shrub called *Scaevola*, and obtain much of their energy from this source. Like most birds on predator-free islands, the sandpipers were remarkably tame, and calmly walked around our feet as they fed at the flowers, only interrupting their feeding to engage in pugnacious flight displays and chases. It was a joy to see these birds, so perfectly adapted to the

challenges of their coral atoll habitat, still living their lives on one of the most untouched islands on Earth.

Mangareva. South of the Tuamotus lies Mangareva, the largest of the Gambier Islands, the southernmost archipelago of French Polynesia. Although administratively considered part of the Tuamotus, these are volcanic “high islands” very different from the low atolls we had been sailing among.

Today, Mangareva is a sleepy outpost most famous for its Roman Catholic cathedral richly decorated with lustrous pearl oyster shells. However, a thousand years ago it was a great Polynesian trading center, and dispatched voyagers to establish settlements at least as far east as Pitcairn Island. This golden age came to an end due to overpopulation and deforestation, and the power of the Mangareva kings had collapsed long before the arrival of the first Europeans in 1797.



“A major goal of this trip  
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The Bay of Virgins on the island of Fatu Hiva, often ranked by yachtsmen as the most beautiful in the world.

PHOTO: PEPPER TRAIL

**The Pitcairn Islands.** Before undertaking this voyage, I had always thought of Pitcairn as a single, singularly isolated island. Imagine my surprise when I discovered that there are four islands in the Pitcairn group: Pitcairn itself (the only “high island”), the atolls of Oeno and Ducie, and the raised “makatea” island of Henderson (more about that in a minute).

Oeno is the most beautiful atoll I have ever seen – so beautiful, in fact, that the Pitcairn Islanders have made it their “picnic island.” Once a year, they leave their incredibly isolated island for an even more isolated one, where they camp out for a week to get away from the hustle and bustle of life on Pitcairn.

Both Oeno and Ducie are uninhabited, and thanks to successful rat eradication efforts carried out in 1997, they are home to thriving, raucous colonies of seabirds. We had to step carefully to avoid the nests of Brown Noddies, Masked Boobies, Murphy’s Petrels, and Christmas Shearwaters, while immaculate White Terns, those most angelic birds, hovered over our heads, observing us with their huge dark eyes. Meanwhile, the snorkelers were gliding above the reefs, delighting in schools of colorful wrasses, damselfish and butterflyfish, electric-blue starfish, and corals of every kind. At Ducie, the divers were thrilled at the sight of an aggregation of gray reef sharks – the only place on the voyage where we saw these magnificent and increasingly endangered predators.

Henderson is entirely different. A block of coral limestone raised 50 feet above the sea, it has only a few narrow beaches, no lagoon, and only a single brackish fresh-water spring. The top of the island – flat as a pancake – is covered in impenetrable scrub forest growing up out of jagged fossil coral rubble. This may not sound like your idea of a South Seas paradise, but for biologists it is truly extraordinary – one of only two raised atolls in the world whose ecosystems remain relatively intact (the other is Aldabra in the Indian Ocean).

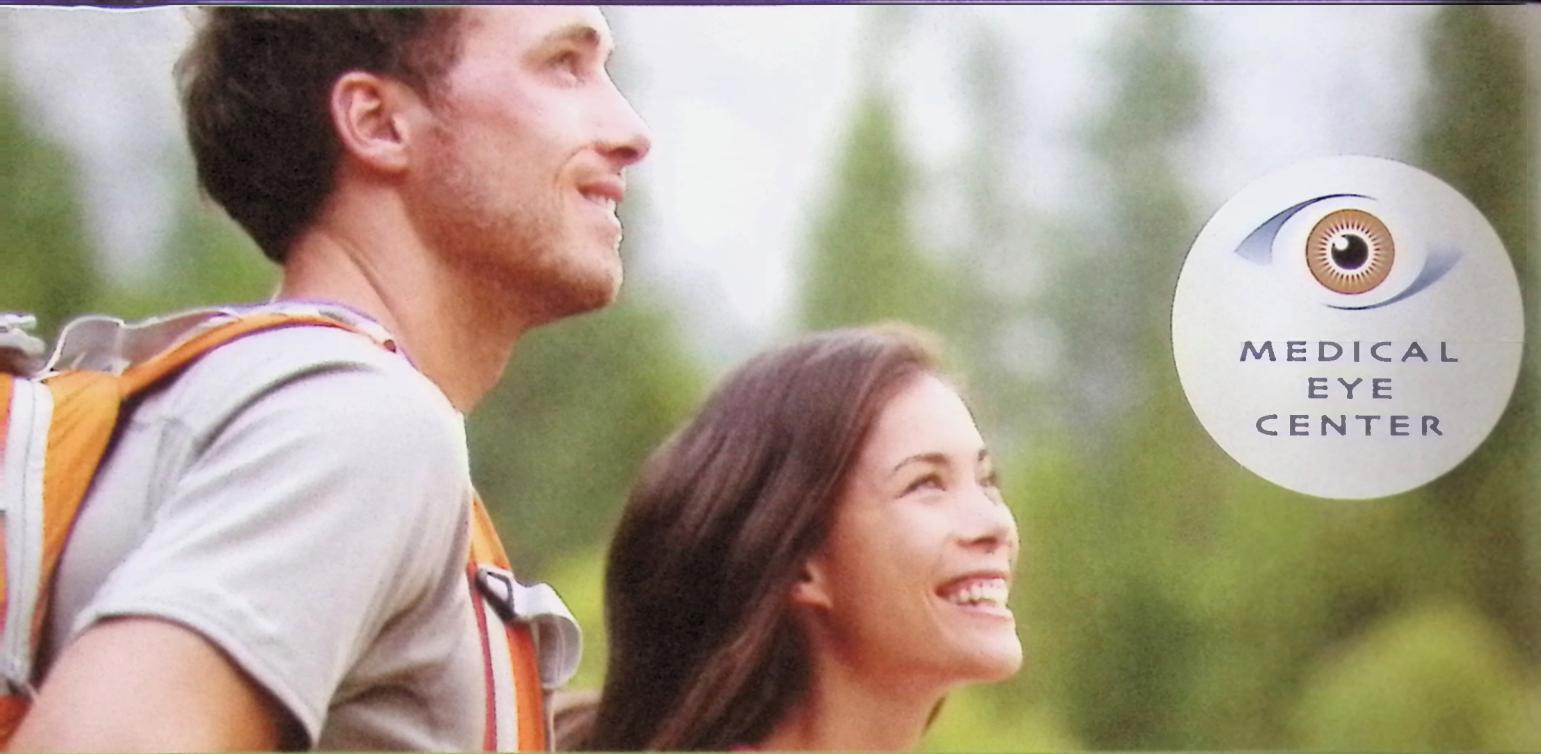


Hiva Oa dancers dressed in sarongs, or pāreū, around 1909

SOURCE: WIKIPEDIA

Note that I said “relatively” intact. Although Henderson, with its limited fresh water, was never home to large permanent human settlements, it was often visited by Polynesians, who exterminated at least three endemic pigeon species before the island was discovered by Europeans. These early visitors also brought Polynesian rats. Despite a herculean rat eradication effort in 2011 which killed 99.9% of the rats on the island, an estimated 50-100 managed to survive. So fecund are rats that these survivors have now fully repopulated the island.

Still, Henderson is home to healthy populations of four endemic landbirds, including the charming Henderson Lorikeet, a colorful little parrot, and the Henderson Rail, a flightless jet-black bird that stalks through the tangled forest on bright red legs.



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PHOTOS: PEPPER TRAIL

Native to the southwestern Pacific and listed as a vulnerable species by International Union for Conservation of Nature, a fairy tern thrives on the rat-free island of Tenararo. **RIGHT:** The Henderson Rail, a flightless jet-black bird that stalks through the tangled forest on bright red legs. **BELow:** On the island of Hiva Oa, Paul Gauguin's grave.

Of course, everyone was eager to set foot on Pitcairn itself. Famously chosen by the mutineers on the *HMS Bounty* as the island where they were least likely to be discovered by the Royal Navy, Pitcairn is remote as they come. Less than 2 square miles in size, Pitcairn is a speck of land more than 3000 miles from both New Zealand to the west and Chile to the east. It lacks an air-strip and any protected harbor. The grandly named "Bounty Bay" is a small cove where heavy swells often make landings impossible. Thanks to a bit of luck with the ocean conditions and the amazing skill of our zodiac drivers, we were able to get everyone ashore – and then we all immediately began to worry that we might not be able to get off again.

Scenically, Pitcairn is quite lovely, a steep island with fertile red soil and green hills rising from the dark sea. Today, it is home to only about 50 residents, and there is concern that in a generation or two there may be no one left, as the young people increasingly go to New Zealand and do not return. But on our visit, we were greeted warmly, proudly shown the *HMS Bounty* anchor and the small museum, and given the opportunity – which we happily took – to buy Pitcairn t-shirts, hats, carvings, and stamps. A group of us climbed to the top of the island and looked out over Pacific, which seemed to begin right at our feet and stretched in every direction to the curved horizon. It was not hard to imagine the immense weight of isolation that the mutineers must have felt after they burned their ship and gazed over that endless sea.

Rapa Nui (Easter Island). I've traveled the world around, and I have never been anywhere so full of mystery, or so full of portents, as Easter Island. Standing in the presence of the great carved stone faces, the *moai*, I felt watched, I felt judged, and I felt warned. It is hard indeed to contemplate the fate of Rapa Nui without a shiver, the kind of superstitious shiver said to mean someone has stepped on your grave.

The bare bones of Rapa Nui history are fairly well known. The island was settled by Polynesian voyagers from Mangareva (1600 miles away) or the Marquesas (2000 miles away) some-

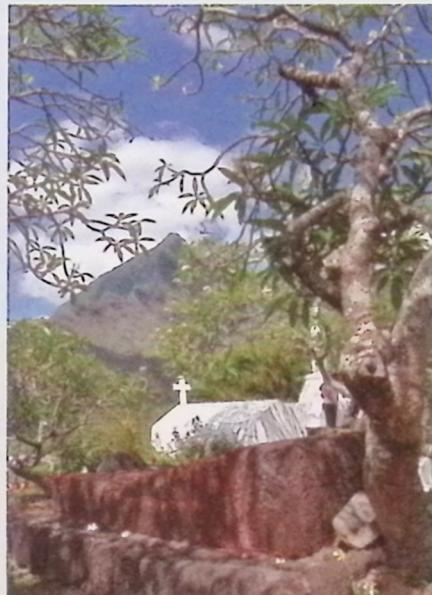


PHOTO: PEPPER TRAIL

time around 1000 AD, give or take a century or two. They arrived on a subtropical island covered with a forest of the largest palm trees in the world, home to at least 5 species of land birds and great colonies of seabirds. Having reached such an incredibly isolated and tiny landfall (the island is about 63 square miles), the voyagers apparently never left again – there is no evidence of contact between the people of Rapa Nui and any other humans until the Dutch explorer Jacob Roggeveen stumbled upon the island on Easter Sunday, 1722. It would be entirely understandable if, as is often stated, the inhabitants of Rapa Nui came to believe that they were the only people on Earth.

Isolated though they were, the islanders established one of the world's most distinctive and creative cultures. Over the course

of 500 years – apparently beginning soon after their arrival – the Easter Islanders carved almost 900 great stone *moai*, vastly enlarged and stylized versions of the *tiki* statues that are common on the Marquesas, Hawaii and elsewhere in Polynesia. About a quarter of these were somehow transported from the great quarry at Rano Raraku and stood upright on platforms, or *ahu*. The largest such *moai*, named "Paro," is over 30 feet and weighs over 80 tons.

The people of Rapa Nui did not have metal tools, the wheel, or any draft animals. The logistics of transporting and erected the *moai* boggles the mind, and many theories have been advanced over the years. Whether rollers or skids were used (the two leading theories), it is obvious that many, many logs were involved. Ecological evidence indicates that the island's deforestation (due to clearing for agriculture and the activity of rats, as well as to the demands for logs) lead to a decrease in rainfall on the island, to erosion, and to widespread famine. Nevertheless, *moai* carving continued, and there is evidence of a strictly hierarchical society in which a large proportion of the population was employed in the creation and deployment of the statues.

By 1650, the deforestation of Rapa Nui was complete, as shown by the disappearance of the pollen of the giant palms



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from the island's sediments. Along with the negative environmental effects on land, this meant that the people of Easter Island were truly trapped: they no longer had the possibility of building ocean-going canoes for fishing or voyaging. Less than a hundred years later, the first European ship arrived, and there is evidence that its brief visit was enough to bring deadly diseases to Easter Island. When Captain Cook visited in 1774, he recorded that many *moai* had been toppled, indicating a revolt against the formerly all-powerful chiefs who had failed to prevent ecological disaster and terrible epidemics.

About that time, a new cultural obsession took hold to replace *moai* building: the Bird Man Cult. This held that instead of speaking through a hereditary elite, the gods communicated through Bird Men, who were selected in an annual competition to recover the year's first Sooty Tern egg from the tiny islet of Motu Nui, over a half-mile offshore. After a period of isolation and spiritual preparation, the contestants had to scramble down an 800 foot cliff to the sea, swim to the island, clamber up its wave-washed rocks, recover a tern egg, swim back, climb up the cliff — and deliver it unbroken. At least, so goes the story. I have a hard time believing it in all details, but it seems unquestionable that swimming to the island for the egg was certainly the focus of the competition.

The story of Easter Island is told as a dramatic and persuasive cautionary tale by the biologist Jared Diamond in his book *Collapse*. It is hard to avoid seeing parallels between isolated, finite Easter Island and isolated, finite Planet Earth, both inhabited by heedlessly rapacious humans. Perhaps Diamond makes an oversimplified case — certainly that was the opinion of our excellent shipboard archaeologist, Annette Kuhlem, who has conducted much fieldwork on Easter Island. But her argument — that the fate of Rapa Nui was not as dramatic or singular as Diamond claimed — seemed to me even more foreboding. Annette believes that the decline of Easter Island was not due to ecological destruction fueled by religious obsession, but rather to the predictable effects of overpopulation and tribal competition, phenomena observed in many other places in Polynesia. It was Easter Island's absolute isolation that made these processes more extreme. She is probably right — but that gives little comfort.

Almost all the *moai* on Rapa Nui stand on the coastline, with their backs turned to the sea, that incomprehensible immensity, gazing inland, inward. They tower over us, and look past us, forever, at ... what? Standing before those stone faces that seem to know so much, but will never speak, I felt I had truly reached the end of the world. The imagination could travel no farther from the warm embrace of Tahiti. The next day, I boarded an airplane and returned to the busy world of everyday. But the wind-swept silence of Easter Island, laden with premonitions, is something I will carry now, always.



PHOTO: PEPPER TRAIL

Easter Islanders carved almost 900 great stone *moai*, vastly enlarged and stylized versions of the tiki statues that are common on the Marquesas, Hawaii and elsewhere in Polynesia.

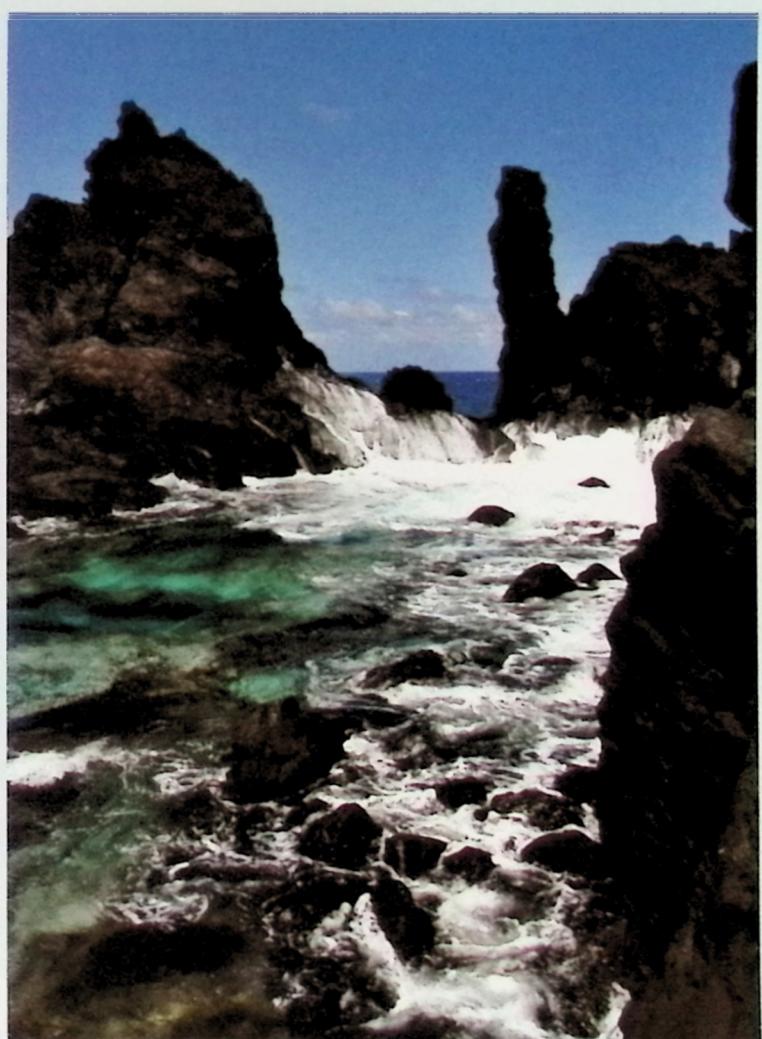


PHOTO: PEPPER TRAIL

The surf crashes on Easter Island's St. Paul Rocks.



Pepper Trail is a naturalist and writer in Ashland, Oregon.



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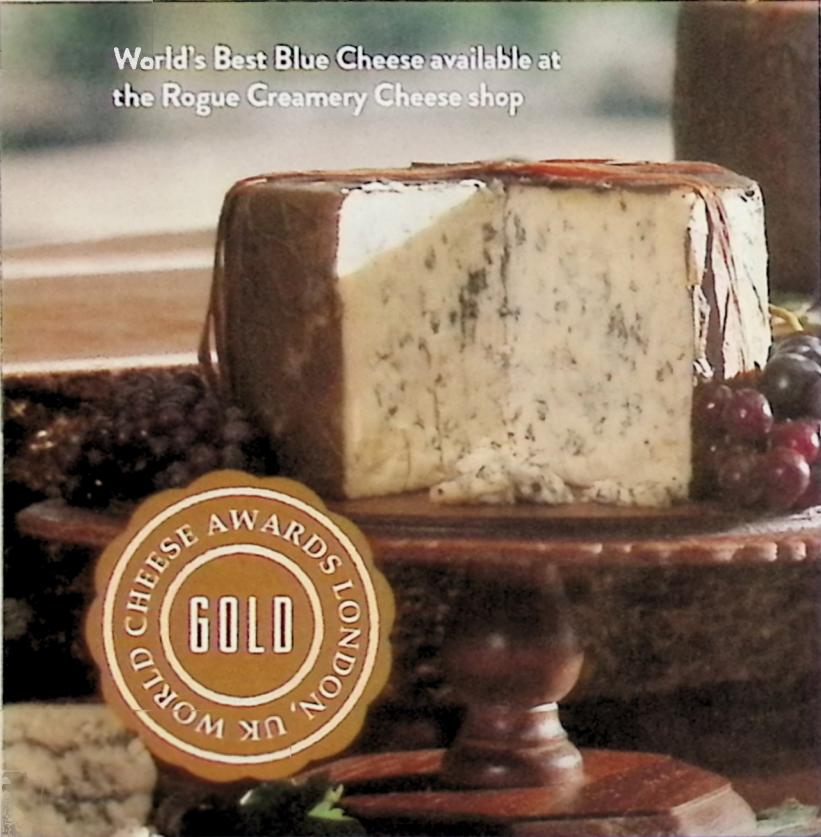
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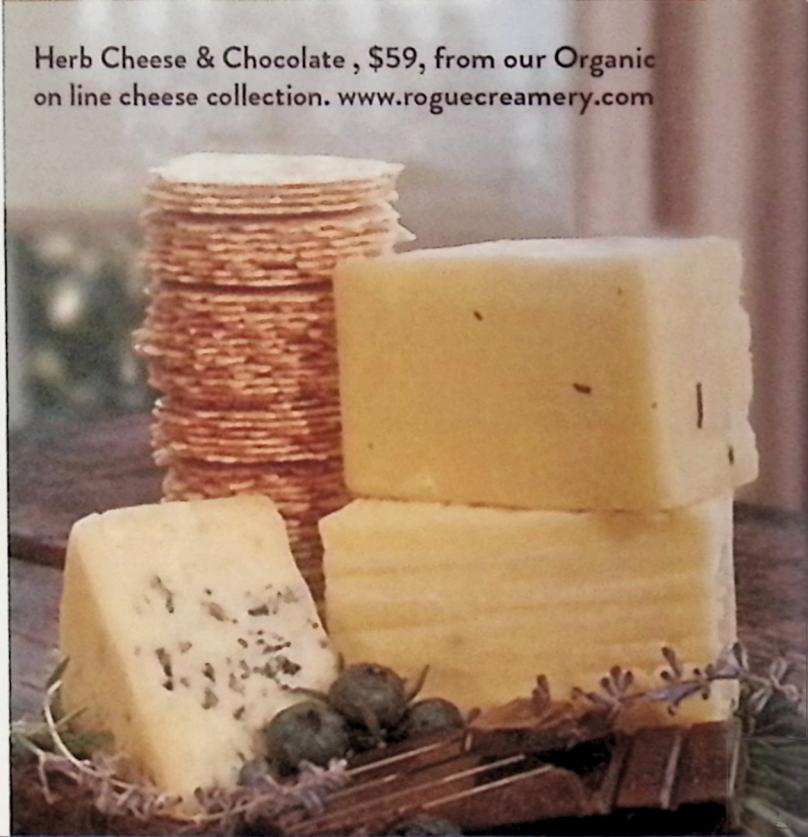
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Continued from page 5

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# What Can Northwest States Do In Face Of Federal Rollbacks On Climate Policy?

The Trump Administration has issued an executive order rolling back fuel economy standards for cars and trucks and is expected to do the same soon for the Clean Power Plan. Both were designed to put the United States on a path to lower greenhouse gas emissions.

Political leaders on the West Coast have condemned the decisions. The Governors of Oregon and Washington signed onto joint statements deriding the climate policy shifts, saying they will "chart a different course."

So how can Northwest states feasibly do that? We got your answers.

"Chart a different course" — that's pretty big talk coming from our leaders on an issue as difficult to tackle as climate change. What do they mean?

There's definitely a lot tied up in this statement. But front and center seems to be countering a Trump Administration narrative that climate change isn't caused by humans and the regulations on greenhouse gas emissions are killing jobs.

Oregon Gov. Kate Brown and Gov. Jay Inslee of Washington are saying instead that humans are the cause and that our future economic prosperity depends on acting now to minimize climate change.

## What is Oregon and Washington's role in this?

There are varying ways of looking at this. Here's one:

"If we don't do what we can do, we're in absolutely no position to be asking other entities, to do their share. We have to do our share. And then we can ask others to do their share. And then we can protect our corner of the globe," said Alan Journet of Southern Oregon Climate Action Now.

Another way of looking at our place in the grand scheme of things and accept that we are tiny. Not that many people live here. Our economies are pretty small and Northwest states don't produce a lot carbon emissions.

"One percent of U.S. emissions are associated with Oregon and U.S. is maybe 15 percent of worldwide. So even if we had aggressive policies that were very effective that's not going to make a big dent," said Grant Jacobson, a public policy professor at the University of Oregon.

It does seem like Democratic leadership on the West Coast is taking the less fatalistic of the two approaches.

## Are there ways to combat this problem of scale?

Yes. And the most obvious road leads us to California — which has made similar statements of resistance to the Trump administration. If the state of California were a country, it would have the 6th largest economy in the world. So as much

as it hurts Northwesterners to admit it — it's kind of a big deal. We could join forces with them.

## What would that look like?

There's an organization called the Western Climate Initiative — it's a carbon trading marketplace for states trying to limit industry greenhouse gas emission with cap and trade.

Right now in the Oregon legislature, there's a bill that would set this kind of system up. That bill's sponsor is Springfield Senator Lee Beyer.

"For a small state like Oregon, you got to hook on to somebody else, and what we'd be looking on to is not just California, but it's the western provinces of Canada," he said.

Quebec is a partner in the Western Climate Initiative as well.

Washington has a slightly different version of carbon trading in place. And that state is expected to decide later this year if its industries can join that larger market.

## What about transportation?

Trump Administration seems set on reversing limits on pollution from vehicles.

The transportation sector contributes about 25 percent of national greenhouse gas emissions. And the president has called for a review of current car and truck fuel economy standards — with the intent of making them less stringent.

What Oregon and Washington can do here, once again, is hitch their wagons to California.

California has a special status under the Clean Air Act that allows it to set stricter pollution standards than the federal government. And other states can opt to use California's rules.

Oregon and Washington have done this for tailpipe emissions. Oregon has signed on California's Zero Emissions Vehicle program, which ensures a variety of electric cars are available for consumers. Washington, interestingly, has not signed on to this program — so there's opportunity there.

If the fuel economy standards do weaken under Trump, it is possible that California could use their waiver to keep Obama's ambitious goals. Northwest states have the ability to opt in.



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

# MAKE YOUR MARK

A photograph of a couple walking through a dense forest. The woman, wearing a red jacket, is in the foreground, and the man, wearing a blue jacket, is slightly behind her. They are walking on a path made of large, fallen tree logs. In the foreground, a large tree trunk stands vertically, partially obscuring the path. The forest is lush with green trees and moss-covered rocks.

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## Swimming In Stars

When I was visiting my son on Vashon Island, in the Puget Sound, he told me one evening that we were going on an adventure (unspecified) and that I should dress, for instance, as though for canoeing: a bathing suit, maybe, but something warm, too. The directions were vague, and, anyway, when we got in the car, the canoe wasn't with us. He couldn't mean I would be swimming, could he, not at that hour, not in the Puget Sound? Walking in the starlight? Then why the swimsuit? It was all very mysterious.

Just at the edge of dark we parked at a beach on Quartermaster Harbor and walked up the driveway of Fat Cat Paddle Boards. There I learned the nature of the adventure: we would paddle into the bay to see the bioluminescence of the Puget Sound—the emission of light by otherwise invisible marine organisms.

I tugged myself excitedly into the wetsuit I was given, then followed Ela, four other adventurers, and Reed, our guide, down to the beach, where we climbed onto our paddle boards and paddled, under a dark sky and over black-mirror water, into the bay.

Lights of a few houses glowed in the distance. Occasionally the beam from a car's headlights glinted beyond the bay. A small yacht lay at anchor in front of us, barely visible in the dark, barely rocking in the windless sea. Scattered stars shone between hazy clouds. Seven silhouettes of stand-up paddlers drifted slowly over the dark water.

Reed told us to swish our paddles in the water. When I did, I gasped. Hundreds of tiny sparks swirled around my paddle. I was enchanted, but when Reed said, "The real thrill is to be *in* the water," I slipped immediately off the board into the darkness below me, where I found the real enchantment.

I swirled my arms, and bioluminescence swirled like sparks. I kicked my feet, and the sea lit up as though I had disturbed a nest of lightning bugs. It was like swimming through stars. It was like kicking sparks from burning logs. It was like creating Van Gogh's starry sky with a sweep of my arms or conducting a silent orchestra with Tinkerbell's wand: music transformed into light. I kept

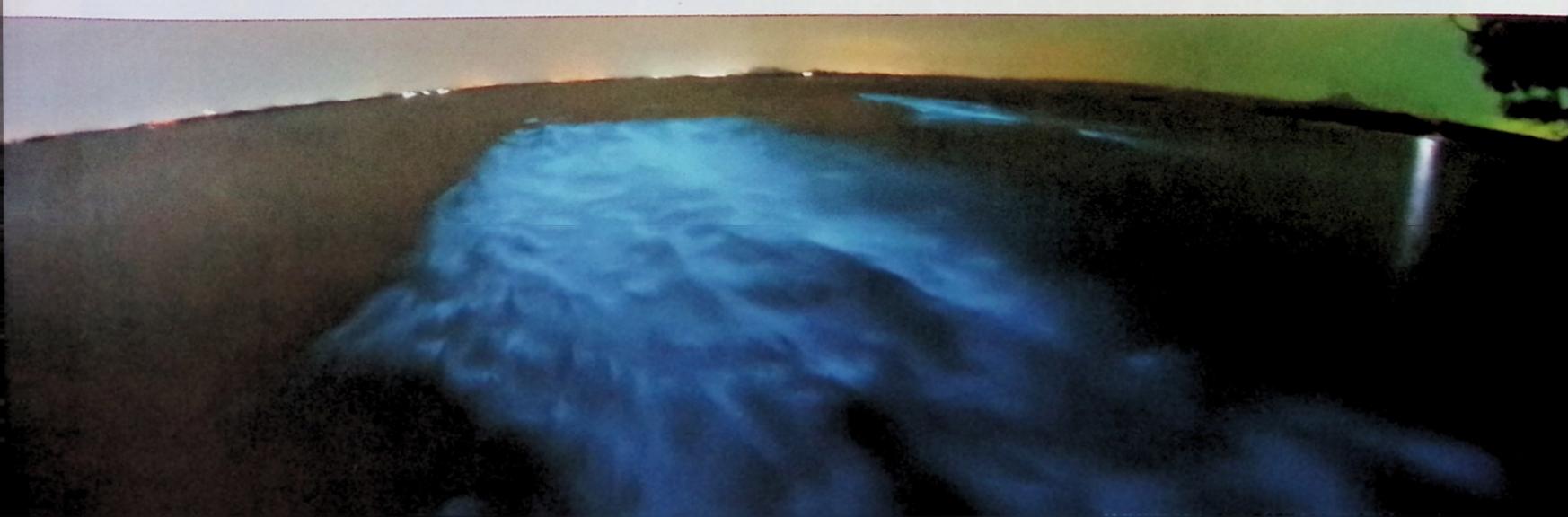
my begoggled face underwater to see the lights more sharply. When I stopped kicking and came up for breath, everything went as dark underwater as the sky overhead. I did surface dives, swirled my arms, kicked my feet, marched in place, conducted my silent orchestra, swam through galaxies, fireworks, twinkling lights by the

millions, and brilliantly glowing, billowing, underwater clouds.

I have had many spectacular swims—in the full moon in Manneaten Lake, in the tannic-acid-brown Manatee River at midnight in Florida, with icebergs in Yosemite, with whale sharks in the Sea of Cortez, at 11,892 feet in the high Sierra, for half an hour in the azure waters of Crater Lake, at sunrise and sunset and every hour in between on both sides—but the most magical swim of all was that bioluminescent swim in underwater galaxies in the Puget Sound.



Diana Coogle has lived in the mountains above the Applegate River for 45 years. Her new book, *Wisdom of the Heart*—essays written to accompany paintings by Applegate artist Barbara Kostal—is available in local bookstores or from [dicoog@gmail.com](mailto:dicoog@gmail.com).





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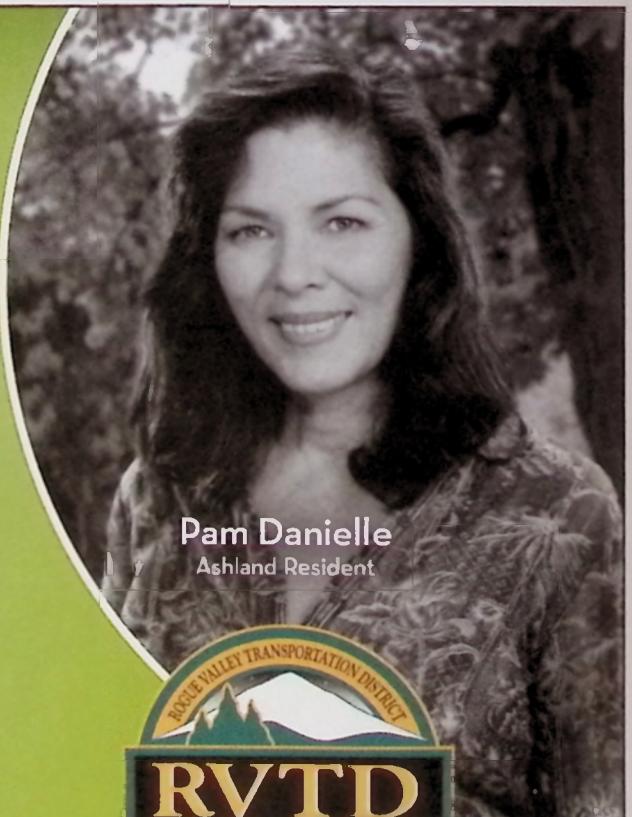
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So all of this online privacy debate isn't really about privacy—it's about money.

# Privacy Comes Full Circle

You want to have privacy online? Then get offline. Don't want Google, Facebook, the government, or Comcast, AT&T, and Verizon knowing what websites you're browsing? Don't browse anything. Shut it all down, disconnect your Internet service, throw away your stupid smart phone, go off the grid just to be safe.

Sound far-fetched? Perhaps. Impossible? Probably. Lean in close, I have something to tell you dear reader: no one cares about your privacy online, not the government, not your Internet Service Provider (ISP), not Google, not Facebook, not Trump. No one really seems to care about online privacy except for perhaps Bruce Schneier who is the Bruce Lee of Internet privacy most people have never heard about.

Bruce Schneier is a computer security expert. In the 1990s he wrote *Applied Cryptography*, which became the textbook for how to design and use cryptographic algorithms to encrypt data. He went on to write a number of other books about data security and privacy, his most recent being *Data and Goliath: The Hidden Battles to Collect Your Data and Control Your World* (2015).

*Data and Goliath* is a stark indictment against the erosion of privacy in the Internet age and the ushering in of what Schneier calls "the golden age of surveillance".

"Today's technology gives governments and corporations robust capabilities for mass surveillance," writes Schneier. "Mass surveillance is dangerous. It enables discrimination based on almost any criteria: race, religion, class, political beliefs. It is being used to control what we see, what we can do, and ultimately, what we say."

A classic counter-response in the online privacy debate is, "If you have nothing to hide, then you have nothing to fear."

"This is a dangerously narrow conception of the value of privacy," says Schneier. "Privacy is an essential human need, and central to our ability to control how we relate to the world. Being stripped of privacy is fundamentally dehumanizing."

Back in April, while everyone was preoccupied with the NCAA basketball final and Senate Democrats were psyching themselves up for an all-nighter to filibuster Supreme Court nominee Neil Gorsuch, President Trump signed congressional legislation that repealed the Federal Communications Commission's privacy protections, "rolling back a landmark policy from the Obama era and enabling Internet providers to compete with Google and Facebook in the online ad market," according to a report in *The Washington Post*.

Those repealed FCC privacy protections had banned ISPs from collecting, storing, sharing, and selling customer information without consent.

The repeal of those privacy protections stripped away what little protections consumers had left. Without them, privacy isn't even bringing a knife to a gunfight anymore. This doesn't end well.

Everything you do on the Internet goes through your ISP. All web browsing, all application use, all email and messaging, all gaming. Everything. All of those data bits flow through the infrastructure of your ISP.

In the past, ISPs were just "dumb pipes", that is, they didn't know the specific contents of the data flowing through their networks. What customers were purchasing was bandwidth, which determined how fast their data would move through the ISP. The higher the speed, the higher the monthly service cost. While this is still true today, bandwidth prices have decreased over the past decade while bandwidth availability and speeds have increased. ISPs, especially the big ones like Comcast, AT&T, and Verizon, are now seeking new revenue streams.

So all of this online privacy debate isn't really about privacy—it's about money. The ISPs want in on the growing slice of the customer data pie, territory that has been owned primarily by Google and Facebook who have profited vastly from the model.

The difference, however, is that you choose to use Google, Facebook, and other web services that harvest data about you in exchange for getting to use those services "for free". They then use the data they gather on you for targeted advertising. Online advertising is currently a \$200 billion industry and growing rapidly.

Here are some things that ISPs can and will do in this new privacy landscape: 1) create profiles of you based on location, demographic, and web browsing habits that they will then sell to marketers or other data brokers, 2) highjack your web searches and direct you to websites that are paying them for traffic from particular search terms, 3) analyze the content of your traffic and insert targeted ads based on that content.

I'm going to predict right now that privacy will actually get a resurgence this month, following the release of the movie *The Circle*. Based on the novel by David Eggers, *The Circle* is the story of Mae Holland (played by Emma Watson) who gets a job at Circle, the world's largest and most successful social media company. At the request of the company's founder (Tom Hanks), Mae joins a social media experiment that pushes the boundaries of privacy, ethics, and personal freedom "only to uncover a nefarious agenda that will affect the lives of her friends, family and that of humanity," according to movie website IMDb.com.

Sure, we'll be talking about *The Circle* and privacy, but we'll be doing it online via social media while connected to the Internet via an ISP that is now free to harvest everything.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other writings are available on his website: [scottdewing.com](http://scottdewing.com)

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# Public Information Roadblocks

I have this somewhat naïve idea – gained from coming up as a journalist during a simpler time – that it's my job to act as a principled civic go-between.

I'm supposed to find out the kind of information that you, as a citizen, need to understand the various institutions that affect your life. And then I'm supposed to communicate that information to you, in a clear, informative and hopefully enjoyable way. That's my basic job description.

But it seems there's a growing number of tactics being used to make sure that my journalistic colleagues and I don't get a hold of potentially trouble-causing information (what we, in our quaint way, call "facts").

The main practitioners of this increasingly-elaborate art of evasion are the folks known as "Public Information Officers" or PIOs.

You might think the job of a Public Information Officer would be to dispense public information. And you might think that, as the folks best positioned to convey information to the public, journalists would be exactly the people to whom Public Information Officers would want to dispense that information.

While this is true of many PIOs, for others it seems the last person they want to talk to is a reporter.

For starters, I'm finding many who simply won't answer their phones. Their preferred means of communication is email. In fact, many respond *only* to email. I imagine that's because email allows them to strictly control the communication and – if they find that communication inconvenient – to end it.

A recent example ...

I was covering a report from the federal Centers for Medicare and Medicaid Services (CMMS). It was an annual list of hospitals in the US that were being fined for scoring in the bottom 25 percent on patient safety. A number of those hospitals were in the JPR listening area.

I called CMMS and asked to speak to someone who could explain the rating system to me and help me understand what these fines were all about. Or rather, I tried to. The fellow I got a hold of in the press office told me I needed to submit a request to their "Media Inquiry" web page.

So, I went to the page, filled out the form and hit "send."

I soon got an email from a Public Information Officer. She said they couldn't set up an interview because of my tight deadline, but she sent me several links to information about the hospital rating program.

Some of the links were useful, but I really needed to interview someone. For one thing, the links didn't answer all the

questions I had. Also, you can't push back on a written assertion, or challenge it with contrary facts. Besides, I work for public radio, so a written quote doesn't really work for me; I need a voice.

I sent an email response, saying if my deadline was the issue, I could push it back in order to talk to someone.

Two days later, I got a reply, slamming the door. "We're not able to provide a phone interview at this time."

Not that easily deterred, I sent another reply, expressing bewilderment. Am I to understand, I asked, that a federal agency making decisions that affect hospitals in my listeners' communities is unable to find a spokesperson who

can spend 15 minutes on the phone to explain to the taxpayers who fund it why that agency is fining their hospitals?

"Can you please help me understand this?" I asked.

Apparently not, because I never heard from her again.

So, after a few days of being ignored, I called the head PIO listed on the CMMS website. The person answering the phones took a message and assured me the person in charge would get it.

*Crickets*

By the third time I left a message, it was pretty clear that these people felt no need to respond to my request. I never got an interview and I never got an explanation why.

But that's the huge, faceless federal bureaucracy. Surely, agencies in the small, friendly state of Oregon would be more responsive, right?

Not necessarily. I recently was reporting on the passage of a national building code specifically for tiny houses, which typically have a hard time meeting standard codes due to their compact size. I wanted to interview someone from the state Building Codes Division about how this was likely to play out in Oregon.

After more than a week of fruitlessly trying to track down someone to talk with, I called the head office and asked if there wasn't someone, somewhere in the agency who was able to answer questions in an interview.

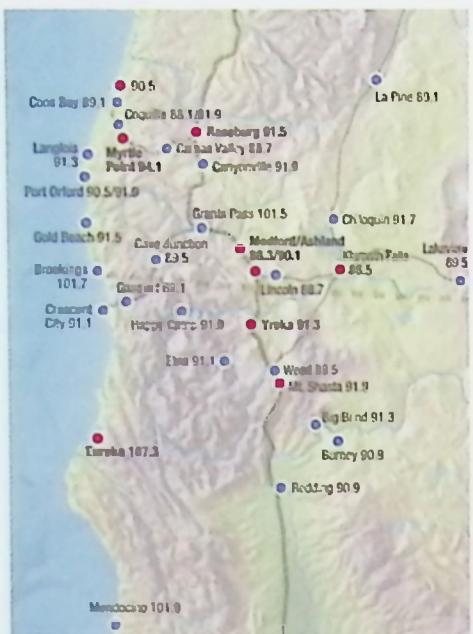
"It's not that no one *can* do it," I was told. "No one *wants* to do it."

Oh ...

From the folks who want me to submit written questions in advance to the folks who want to know who else I've spoken to for the story to the folks who want to sit with my source during the interview to the folks who want to approve my story before

*Continued on page 41*

# Classics & News Service



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 10:00am Opera  
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 4:00pm All Things Considered

5:00pm New York Philharmonic  
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 12:00pm Siskiyou Music Hall  
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 4:00pm All Things Considered  
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## The Metropolitan Opera

May 6 – *Cyrano de Bergerac* by Franco Alfano

May 13 – *Der Rosenkavalier* by Richard Strauss



PHOTO COURTESY OF METROPOLITAN OPERA

The comedy/tragedy of *Cyrano de Bergerac* and his beloved Roxane, a love story for the ages, comes alive in this rediscovered operatic gem.

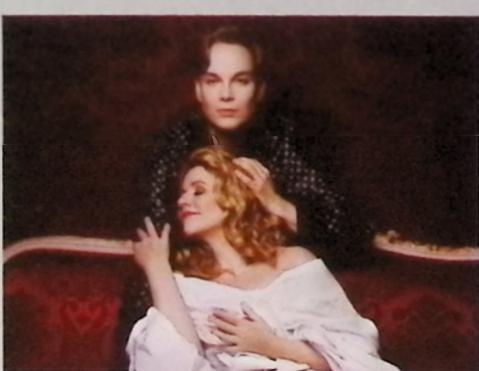


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The dream cast of  
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## The Lyric Opera of Chicago

May 20 – *Das Rheingold* by Richard Wagner

May 27 – *Lucia di Lammermoor* by Gaetano Donizetti

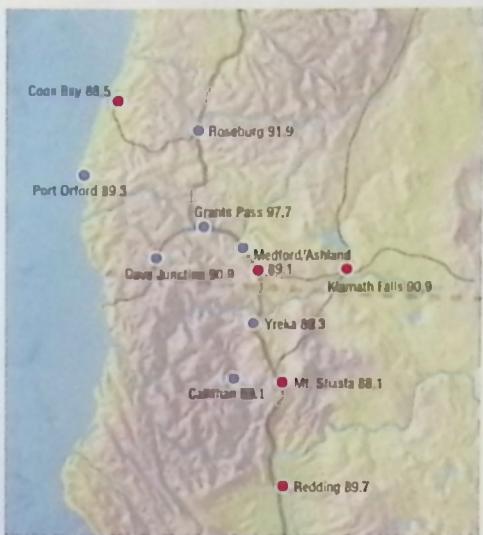
June 3 – *Les Troyens* by Hector Berlioz

June 10 – *Don Quichotte* by Jules Massenet

June 17 – *The Magic Flute* by Wolfgang Amadeus Mozart

June 24 – *Norma* by Vincenzo Bellini

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3:00pm Q  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Undercurrents  
(Modulation Fridays 8-10pm)  
3:00am World Café

6:00pm American Rhythm  
8:00pm Sound Opinions  
9:00pm The Retro Lounge  
10:00pm Late Night Blues  
12:00am Undercurrents

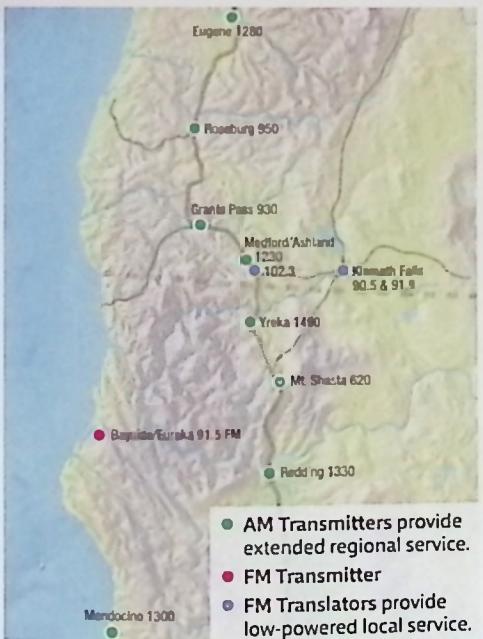
## Saturday

5:00am Weekend Edition  
10:00am Wait Wait...Don't Tell Me!  
11:00am The Best of Car Talk  
12:00pm Radiolab  
1:00pm Q the Music  
2:00pm E-Town  
3:00pm Mountain Stage  
5:00pm All Things Considered

## Sunday

5:00am Weekend Edition  
9:00am The Splendid Table  
10:00am This American Life  
11:00am The Moth Radio Hour  
12:00pm Jazz Sunday  
2:00pm American Routes  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm The Folk Show  
9:00pm Folk Alley  
11:00pm Mountain Stage  
1:00am Undercurrents

# News & Information Service



- AM Transmitters provide extended regional service.
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## Monday through Friday

5:00am BBC World Service  
7:00am 1A  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am WorldLink  
8:00am Day 6  
9:00am Freakonomics Radio  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm To the Best of Our Knowledge  
3:00pm West Coast Live  
5:00pm Ask Me Another  
6:00pm Selected Shorts  
7:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am On The Media  
9:00am Ken Rudin's Political Junkie  
10:00am Reveal  
11:00am TED Radio Hour  
12:00pm To the Best of Our Knowledge  
2:00pm Marketplace Weekend  
3:00pm Milk Street Radio  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

## Translators Klamath Falls 90.5 FM / 91.9 FM      Ashland/Medford 102.3 FM

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TALENT

**Kagi** AM 930  
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**Ktbr** AM 950  
ROSEBURG

**Krvm** AM 1280  
EUGENE

**KsyC** AM 1490  
YREKA

**Kmjc** AM 620  
MT. SHASTA

**Kpmo** AM 1300  
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**Allen Elizabethan Theatre**

*Eric Gaenslen, cello soloist*

*Samuel Sun, Greer Hoffman, Sabrina Kim & Tiffany Chen, violin soloists*  
**PLUS SPECIAL GUESTS: Siskyou Violins, Faina Podolnaya, music director**

## PROGRAM

**Antonio Vivaldi Concerto for Four Violins in B minor, Op. 3 no. 10**

*Samuel Sun, Greer Hoffman, Sabrina Kim & Tiffany Chen, violins*  
*plus special guests from Siskyou Violins*

**Lou Harrison Suites for Cello & String Orchestra**

*Eric Gaenslen, cello*

**Camille Saint-Saens Allegro Appassionato, op. 43**

*Eric Gaenslen, cello*

**Anton Webern Langsamer Satz**

**Felix Mendelssohn String Symphony No. 2 in D Major**

Bay Area superstar cellist—and PACO alum—Eric Gaenslen makes his PACO debut with a hauntingly beautiful work by California composer Lou Harrison (1917–2003), his Suites for Cello and String Orchestra, then will wow you with Saint-Saens fiery Allegro Appassionato. Four of our senior violinists join forces with Ashland's own Siskyou Violins for Vivaldi's famous Concerto in B minor, then PACO takes center stage for Webern's hyper-Romantic Langsamer Satz and a brilliant string symphony by the young Felix Mendelssohn. There's something for everyone in this wide-ranging program.



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## Another Opening

**G**entle readers. Thank you so much for stopping by. I have been writing about plays and books for decades but, until this moment, only for academic journals which, for the most part, have provided me with no feedback. Now, dear readers, I have you, and I thank you in advance for letting me know what you think: my email address is at the foot of this piece.

I'm conscious of following in the footsteps of the wonderful Molly Tinsley who has written with such distinction in this journal and its predecessor. And so, with no little trepidation, I plunge into my task.

Two very different productions in the Angus Bowmer Theatre opened the 2017 OSF season in February. One was a play by Shakespeare, the other a play about Shakespeare: in their different ways, they were both splendid, not least because each drew upon the depth of talent available to this outstanding company.

I felt confident in advance that I was going to be impressed by *Julius Caesar*, because the cast included so many actors whose work I have enjoyed before. Any production involving Armando Durán (Caesar), Danforth Comins (Brutus) and Kate Hurster (Portia) cannot fail to be successful: they are consummate performers who speak Shakespeare's words clearly and with intelligence. Jordan Barbour is less familiar, but his Antony was a triumph, and one could only wish that his character had more lines. The surprise for me among the principals was Rodney Gardiner as Cassius. His previous Shakespeare roles have been largely distinguished by his physicality and comic timing, but this Cassius demonstrated that he is more than capable in a serious role, and this performance will get better as the season goes on: I look forward to seeing him as Iago one day (perhaps one day soon?!).

But this was a company production and I cannot praise the director enough for inspiring these actors to work with such commitment, especially in the second half which was, at times, simply breathtaking. After graphic and bloody presentations of the deaths of Caesar and of Cinna the poet in the first half of the play, Shana Cooper made the bold decision to show us fully realised battle-scenes. These are often represented only in a sketchy or token fashion, but this cast fought: facing the audience, they stamped, grunted, and used emphatic, rhythmic arm gestures – all, in choreography which was beyond superlatives. You may never see a better representation of war on stage. Although the text suggests in its final lines that the fighting is over, in this version the actors continued their dance of war beyond those closing lines and, stood panting, glowing and triumphant when that dance came to an end.



TOP: *Julius Caesar* (2017): Armando Durán (Julius Caesar).

*Shakespeare in Love* (2017): Jamie Ann Romero (Viola de Lesseps) and William DeMeritt (Will Shakespeare).

PHOTOS COURTESY OF OREGON SHAKESPEARE FESTIVAL

Audiences will probably be familiar with the story of *Shakespeare in Love* from the award-winning film from 1998 (there was also a song of the same name by Layla Kaylif, probably best forgotten). I saw the stage version when it was first produced in London in 2014: a version which had mixed reviews. It was three hours long (significantly longer than the film on which it was based), and did not always sustain the attention of the audience. In truth, that was partly Shakespeare's fault because Romeo and Juliet take so long to die, and that production preserved almost all of that death scene. More significantly, there were accusations that the casting had been done more on the basis of who most looked like the actors in the film than on the basis of who could actually act.

This is the first US production of the stage play: it had its North American premiere as part of the 2016 Stratford Festival in Ontario, although reviewers also found that version too long. How would OSF overcome these potential pitfalls?

Firstly, the director, Christopher Liam Moore moved along at pace, with a simple and mobile set rather than one which, like the London production, copied the solidity of an Elizabethan stage. This (and a simpler death scene) cut the running time considerably, and gave the whole production the feel of an Elizabethan version of the backstage farce *Noises Off*. Secondly, although the actors in the two principal roles (Jamie Ann Romero and William DeMeritt) are not well-known at OSF, the production could rely upon our familiarity with and fondness

Continued on page 41

DON MATTHEWS

# Beethoven And JPR Want You!

**T**he rich history of volunteer service at Jefferson Public Radio stretches back to the earliest days of the station. As we evolved into three separate services, there was need for folks willing to come in to run things for a few hours a week or to host programs like the *Jazz Sunday* and *Folk Show*. Part of my job when I arrived at JPR in 1998 was to supervise about 30 volunteers to do just that; but as the station has become more automated, fewer opportunities were available for people to help out off the air. However, JPR is always looking for folks who might like to be on the air on an occasional basis and especially for classical music announcers. Whenever Valerie Ing or I take a vacation day, that live air shift must be covered and it has been volunteers who have filled that need.

Being a classical announcer in 2017 means you will need two somewhat unrelated skill sets. The first is pretty obvious: an understanding of classical music and the ability to pronounce names and terms which are often in a foreign language. This can be more challenging than it seems because while many classical music lovers know the names of many composers, seeing them written out and speaking them clearly and accurately can be an unexpected challenge.

The second is an ability to interact with computers, CD players and the radio control board. The elements that make up the programs you hear every day on your radio require that the announcer create a continuous flow from music on CDs, to underwriting announcements that are played from a computer, to live text to read - including information about upcoming programming, the weather forecast and more. All of the information pertaining to the music that you choose must be entered into a different computer so that listeners can find out about the music that they hear. Listeners online will also be able to see the information posted at our website, [ijpr.org](http://ijpr.org) about the current recording including the album cover.

There are currently only three substitute volunteer hosts of classical music and the longest serving is Jim McIntosh. He started with us 10 years ago and so I thought that he might have some insight into his expectations and how they were met by his experiences. Jim had spent some time with the BBC when he was younger and so had some previous experience in radio and he guessed that he was just going to come in a play records of music that he loves. In a broader sense that is true in that Jim loves classical music and will be able to share that with others but when choosing music for an on-air program, one cannot really just play what one wants. It is important to make sure that the program has a large variety of music and that may include something that at home, you might not play, but as part of the program, would be included. For Jim, this was



an easy adjustment to make since he enjoys finding things in the JPR library and has become more interested in looking for new and unfamiliar pieces.

The technical aspects of the position were a challenge for a bit longer which made him nervous. Jim got past his nervousness by familiarity with the equipment over time and he was afforded all the time he needed in a studio off the air until he was ready to greet you as a substitute host on *First Concert* or *Siskiyou Music Hall*.

While I finished speaking with Jim for this article I asked him how he originally came to JPR. "I responded to the notice in a *Jefferson Monthly* from 10 years ago that my wife Eirlys pointed out". He admitted that he wouldn't have thought of it if she hadn't prompted him. Maybe you know someone who would like to share their love of classical music with a larger group of friends. If you would like a chance to be our newest host on the *Classics and News* service of Jefferson Public Radio, send an email to [JPRinfo@sou.edu](mailto:JPRinfo@sou.edu) or call 541-552-6301. We look forward to meeting you.



Don Matthews is JPR's Classical Music Director and hosts *First Concert* on the *Classics & News* service.

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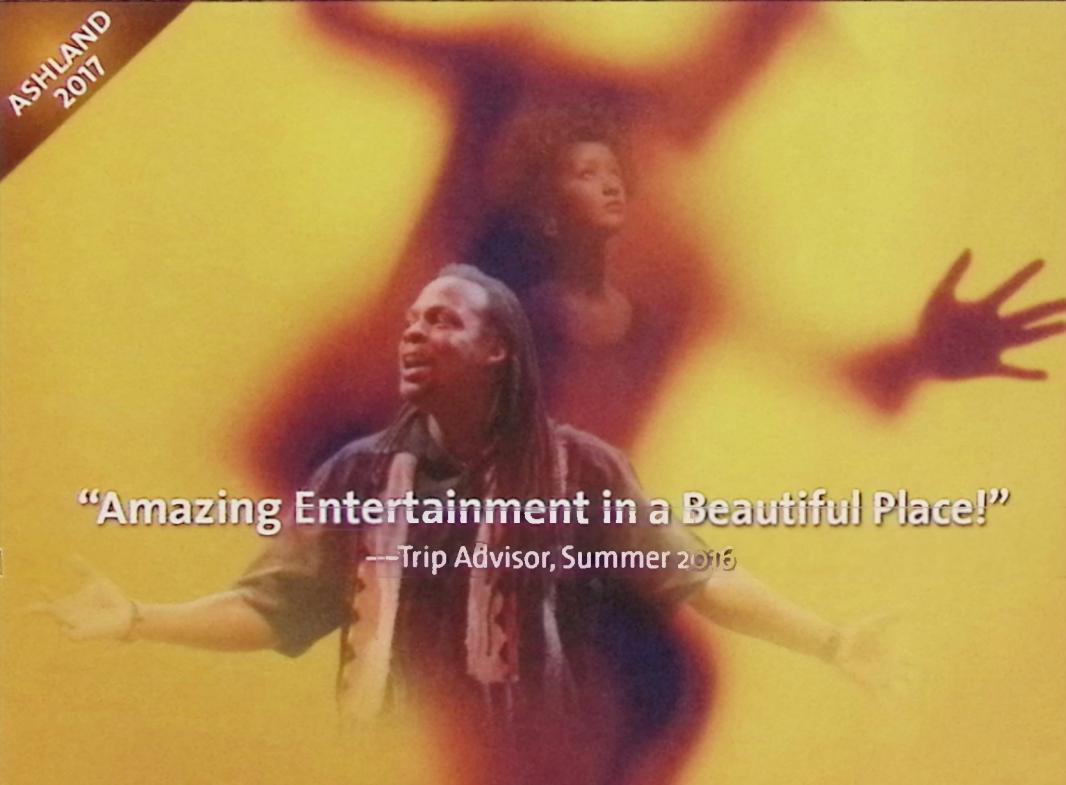
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# Availing Abundance

**M**y parents bought gasoline differently. A few years ago, I resolved to favor my father's way. I learned a lot as I operated on my modus operandi. This year, I'm planning to push myself further in his direction.

Dad had his routine. Late every Saturday afternoon, he would pull into the same station, where they offered a free newspaper with every fill-up. He knew if he got there mid-afternoon, they'd have the early edition of the Sunday paper — a bigger paper, but the same deal. From my shotgun seat, I'd hear him banter about politics with the proprietor.

Then he would head to the liquor store. My memory suggests he bought the same things every week: Slim Jims, Beer Nuts, and a 12-cent comic book for me. He probably bought liquor too. I remember him drinking it, but not buying it. The comic book distraction must have worked as intended.

My mother, on the other hand, bought gas only when the fuel gauge demanded it, and then only a few dollars at a time. She would wait until the last possible opportunity, producing panic, usually toting rambunctious children in a station wagon without seat belts.

When parents model such competing life strategies, adulthood may begin with confusion and uncertainty. I know mine did. Eventually, those conflicting models showed me that I have more choices in life than I know how to number. I've tried to make sense of how my parents' choices made sense to them.

My father grew up with poor but generous parents. They were itinerant machinists. They often moved to stay employed, including a short stint in Eugene and then Portland during World War II. Grandma sewed army boots. Grandpa worked in the shipyards.

They gave whatever they had. Grandpa built us a playhouse that lasted forever. I still have the comically shaped blanket that Grandma crocheted for Dad beside his deathbed. Every day in the hospital, he'd feel chilled and tell her the same thing: "Make it longer."

My mother's upbringing was very different. She grew up in a stately house, an annual stop on the suburban garden club

tour. Her father traveled often and worked long hours as an accountant. Unfortunately, his work values followed him home. He was calculating and parsimonious with his affections.

He taught me to swim with my eyes open by throwing nickels into a hotel pool, but only after he learned pennies wouldn't motivate a ten-year-old. He claimed they were quarters and chuckled when I discovered his ruse.

And so my parents navigated their world very differently. Mom answered to the fuel gauge. Dad watched the calendar. "What's left?" versus "What's next?" Did my parents argue about their differing lifestyles? I don't remember. I do know we had the first two-car garage in the neighborhood.

I no longer buy gas only when I absolutely need it. This year I will survey other tanks that I'm filling only they are nearly empty, and try to change my approach. I believe abundance is more available than my awareness tells me, and I've devised a way to test it.

I will start each week with a small sum of money in my pocket, to be used for things that I don't feel like I need. I decided I could spare a couple thousand dollars for this experiment — \$40 per week. The amount matters less than the intent — to spend it in ways that don't feel "normal" or "right" to me.

If my hypothesis is correct, after a year, I won't wish I had that \$2,000 back. I will have discovered new things that I enjoy but never tried because my fear disguised itself as frugality. I may better understand why others buy things that I don't, after trying it alongside them. I'll bet I won't feel like the money was wasted, even though that was my expressed intent.

The abundance that surrounds me doesn't always feel available to me, but maybe that's less about the abundance and more about my ability to avail it. With a year practice, I may get better at it.



Don Kahle (fridays@dksez.com) blogs

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# When Gluten Is The Villain, Could A Common Virus Be The Trigger?

**A** new study raises a novel idea about what might trigger celiac disease, a condition that makes patients unable to tolerate foods containing gluten.

The study suggests that a common virus may be to blame.

For people with celiac disease, gluten can wreak havoc on their digestive systems. Their immune systems mistake gluten as a dangerous substance.

Scientists have known for a while that genetics predisposes some people to celiac. About 30 percent of Americans carry the genes that make them more susceptible to the disease. And yet, only about one percent of Americans have celiac.

Researchers wondered why not everyone with the risk genes gets the disease.

The answer is likely complicated, but one theory has emerged. Perhaps a "viral infection can serve as a trigger to celiac," explains Dr. Terence Dermody, who chairs the Department of Pediatrics at the University of Pittsburgh, and is an author of the new study published in *Science*.

He and a team of collaborators, led by Bana Jabri of the University of Chicago, decided to test this in experimental mice. They had been studying reovirus – a common virus that infects most Americans beginning in childhood, yet isn't considered dangerous. The researchers genetically engineered the mice to be more susceptible to celiac disease. Then they exposed mice to reovirus. At the same time they also fed gluten to the mice.

It turns out their hunch had been right. The mice developed "an immunological response against gluten that mimics the features of humans with celiac disease," Dermody says. The symptoms of celiac disease include diarrhea and other signs of gastrointestinal distress.

"It's all about the timing," Dermody says. The idea is that when the virus and gluten are introduced at the same time, the immune system mistakes the gluten-containing food as dangerous.

But could this be true in humans too?

The second phase of the new study suggests an answer. Dermody and his collaborators analyzed the antibody levels to various viruses in a group of people. They found people who have celiac disease have two- to five-fold higher levels of reovirus-specific antibodies.

"It's a clue that people who have celiac may have been exposed to reovirus before the development of their disease," Dermody says. But, he stresses that "it's just a clue."

It will take a long time to figure out if there's a causal link between reovirus infections and the onset of celiac disease. Dermody envisions a study involving thousands of children who would be followed for several years. For now, he and his



collaborators have some grant funds from the National Institutes of Health to continue their research.

The upside of understanding this possible connection is significant, explains Dr. Bana Jabri, of the University of Chicago, who is a co-author of the new study.

If it's true that the virus can trigger celiac disease, then young children who carry the risk genes for celiac could be vaccinated against Reovirus. "It may be useful to start thinking about vaccinating people who are at a high risk of celiac disease against [these] types of viruses," she says.

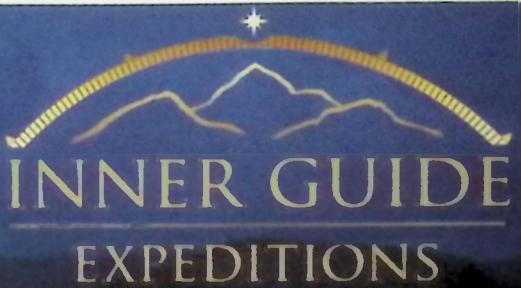
Links between viral infection and the development of auto-immune disorders such as celiac disease have been proposed before, "but this is the first tractable experimental model to tackle this question," says Julie Pfeiffer, an Associate Professor of Microbiology at University of Texas Southwestern, who has followed the research, but is not involved in the new study. Given the interest and the findings, "more studies in humans are warranted," she says.

As awareness of celiac disease has grown, so too has the number of people experimenting with gluten-free diets due to concerns about gluten sensitivities. This is evident from the growth in gluten-free food sales and most recently, the introduction of gluten-free dining halls on two college campuses.



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on *Morning Edition* and *All Things Considered*. She's also a contributor to the *PBS NewsHour*.

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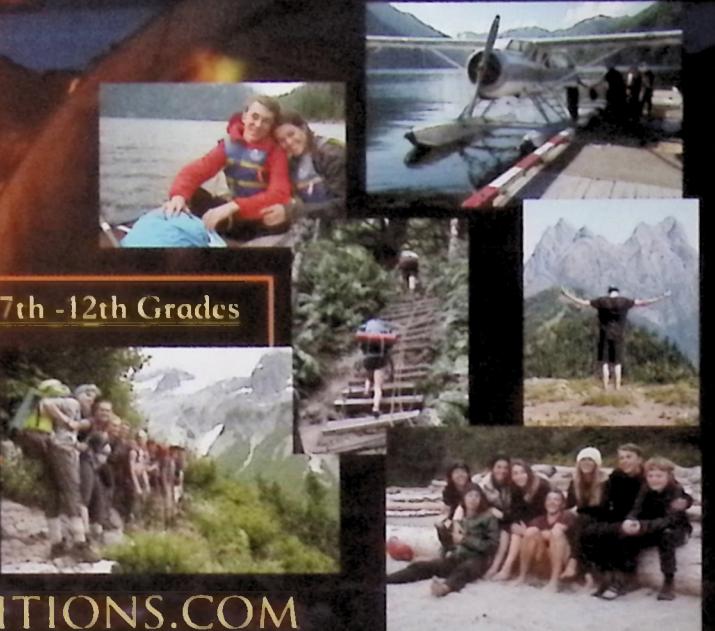
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# A 'Hot Zone' In The Brain May Reveal When, And Even What, We Dream

**M**ost of us have about five dreams each night, though we're not likely to remember any of them.

But a team of researchers has found a pattern of brain activity that seems to reveal not only when the brain is generating a dream, but something about the content of that dream.

"When subjects were having [dream] experiences during sleep, there was a region in the back of the brain that tended to be very active, as if this region was a little bit more awake," says Francesca Siclari, a researcher at the Center for Research and Investigation in Sleep at Lausanne University Hospital in Switzerland.

Patterns of brain activity in this region also suggested whether the dream included a face or movement, Siclari and a team of researchers report in *Nature Neuroscience*.

The team found that dreams occurred during both rapid eye movement (REM) and non-REM sleep. But there were also periods of deep sleep in which dreaming did not occur.

The team studied dreams by monitoring electrical activity in the brains of 32 people as they slept.

Participants were awakened frequently and asked to report whether they'd been dreaming. This reduced the problem of people forgetting dreams over the course of a full night's sleep.

And sure enough, people in the study were able to recall not only whether they had been dreaming, but often what they had been dreaming about. Dreams included riding a bicycle, seeing geometric shapes in motion and smelling perfume.

After a person reported a dream, the investigators went back and reviewed brain activity patterns recorded with a technique known as high density electroencephalography. This allowed researchers to connect dreaming with a decrease in low frequency activity and an increase in high frequency activity at the back of the brain.

By looking for this electrical signature in the brain, the researchers were able to predict when a person had been dreaming about 90 percent of the time.

In a smaller study, the researchers looked at activity in areas of the brain that respond to specific stimuli, like seeing a face, hearing speech or perceiving movement. Activity in these areas during dreams offered hints at what the person had been dreaming about.

For example when someone's dream included a face, there was activity in a part of the brain used to recognize faces. And

Most of us have about five dreams each night, though we're not likely to remember any of them.

when a dream involved a sense of movement, there was activity in an area that is involved in the perception of movement.

There was "a very close correspondence [between] brain areas that are active when we dream about things compared to brain activities that are active when we see or perceive things during wakefulness," Siclari says.

"We're using our brains the same way when we're dreaming that we use [them] to carry out those same functions when we're awake," says Robert Stickgold, an associate professor of psychiatry at Harvard Medical School, who was not involved in the study.

But Stickgold isn't convinced that measuring activity in the back of the brain is a sure way to detect dreaming. Even people who are woken up every half hour probably don't remember every dream, he says.

"What they're really measuring is what's happening before you wake someone up and the person remembers having been dreaming," Stickgold says. And it's possible that forgotten dreams have a different electrical signature in the brain.

Even so, Stickgold thinks this sort of research has the potential to help scientists understand not only dreaming, but an even greater mystery: consciousness.

When we sleep, our brains repeatedly cross the boundary between unconsciousness and dreaming, which researchers consider a form of consciousness, Stickgold says. The question is: "How does the brain shift into a state of activity where we're dreaming, as opposed to having dreamless sleep," he says.

Finding an answer to that question, Stickgold says, could help scientists understand how the brain becomes fully conscious when we wake up each morning.

"That's a phenomenal question that we just don't have an answer to," he says.



Jon Hamilton is a correspondent for NPR's Science Desk. Currently he focuses on neuroscience, health risks, and extreme weather.

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YUKI NOGUCHI

## Self-Driving Cars Raise Questions About Who Carries Insurance

**A**n recent accident in Tempe, Ariz., involving a self-driving Uber car highlighted some novel new issues regarding fault and liability that experts say will come up more often as autonomous vehicles hit the road.

And that will have an increasing impact on an insurance industry that so far has no road map for how to deal with the new technologies.

Billionaire investor Warren Buffett, whose company, Berkshire Hathaway, owns the insurance giant Geico, told CNBC in a February interview: "If the day comes when a significant portion of the cars on the road are autonomous, it will hurt Geico's business very significantly."

That would seem to make sense. If humans aren't driving the cars, who needs a car insurance policy?

"It's certainly a topic of heavy conversation right now," says Rick Gorvett, staff actuary for the Casualty Actuarial Society, a trade group for people who analyze risk for insurance firms.

Right now, insurance rates are calculated mostly based on attributes of drivers — their claims histories, driving records and such. Increasingly, some insurers also use apps or devices that allow them to track speeding and other behaviors. Insurers can then offer discounts as rewards for safe driving.

A driverless car changes that model, shifting the insurance toward automakers, and away from drivers or car owners.

It won't be a complete or immediate shift.

Gorvett says the conventional wisdom — not yet backed up by a lot of actual data — is that autonomous vehicles will help reduce the human error that is the cause of the vast majority (90 percent or more) of accidents. In other words, automation will mean fewer accidents, but the accidents that *do* occur will more likely be the fault of machine, not man.

"At least the current thinking is that the manufacturers will be ultimately responsible for a lot of these future accidents when an automated vehicle is involved," Gorvett says.

How much that burden shifts is also a key question.

James Lynch, chief actuary for the Insurance Information Institute, says if manufacturers have to bear the entire cost of insuring vehicles, that would create a huge, long-term expense. That, in turn, would create disincentives for the development of a technology that many believe will ultimately lead to safer roads, he says.

"If you believe that the autonomous technology is going to be saving lives, then you would want [the automakers] to have some sort of a protection," Lynch says.

So some states, which primarily regulate insurance, may have to hammer out their own standards. A recently passed Michigan law, for example, specifies an automaker assumes lia-



SOURCE: WIKIPEDIA

ELECTRICITY MAY BE THE DRIVER!  
1950s promotional advertisement for America's Electric Light and Power Companies

bility and insures every car in its fleet when driverless systems are at fault.

In the U.K., Parliament is considering legislation specifying insurers should pay out claims in accidents relating to autonomous vehicles, though the insurers could recover those costs from automakers.

Still, for many years, there will not be a large number of fully driverless cars on the road. So for the most part, says Bryant Walker Smith, a law professor at the University of South Carolina, fault and liability will be determined case by case, as happens after accidents now.

"Who was speeding? Was there a stop sign? What was the weather? Did the vehicle fail?" — and in the future, the same questions will be asked," Smith says, but the difference will be that the tech-savvy cars of the future will gather far more data to help determine fault.

"Details of that will be worked out by courts in individual cases and those individual cases will provide the backdrop

Continued on page 41

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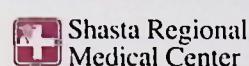
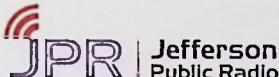


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ANYA KAMENETZ

Today, educators are among those more concerned than ever with standards of truth and evidence and with the lightning-fast spread of misinformation online.

# The Earth Is Flat? Check Wikipedia

**F**ake news has been, well, in the news a lot lately. It seems no claim is too absurd to be aired.

For example, NBA legend Shaquille O'Neal has just become the fourth NBA star to make public remarks that he believes the Earth is flat, not round.

"I'm just saying. I drive from Florida to California all the time, and it's flat to me," he said on a podcast he hosts.

For the world's largest crowdsourced encyclopedia, combating myths like this is nothing new. (Check its entry on contemporary flat-eartherism, titled, "Modern flat Earth societies.")

"Wikipedia has been dealing with fake news since it started 16 years ago," notes LiAnna Davis, deputy director of the Wiki Education Foundation.

To combat misinformation, Wikipedia has developed a robust corps of volunteer editors. Anyone can write new entries and scrutinize existing ones for adherence to Wikipedia's rules on sourcing and neutrality. While it's not free of errors or pranks, what results is a resource that 50 million people turn to daily on hundreds of thousands of topics in a few dozen languages.

Today, educators are among those more concerned than ever with standards of truth and evidence and with the lightning-fast spread of misinformation online. And the Wiki Education Foundation, a freestanding nonprofit, is sharing Wikipedia's methods with a growing number of college students, striking a blow for information literacy along the way.

The foundation gives professors the technical assistance they need to assign students to write a brand-new Wikipedia entry, or expand an existing entry, on any topic in virtually any discipline.

This spring, 7,500 students are expected to participate. Among the many items past students have written on are:

- The "social data revolution"
- Environmental issues in Kuwait
- Silent film star Bess Meredyth

Since the program began six years ago, Davis says, students have collectively added more than 25 million words of content to Wikipedia.

Jennifer Malkowski, an assistant professor of film and media studies at Smith College, assigned her class on new media and participatory culture to write and contribute to Wikipedia entries this past fall.

"One of the things they really liked about it was the ability to share knowledge beyond the professor — that audience of one," she says. While all Smith students are expected to use good research methods in their classes, knowing that their en-



tries might be rejected outright if they didn't conform to Wikipedia's standards "felt like a higher stake than the difference between a B and an A-minus," she says.

Malkowski will be leading a workshop to help her colleagues, some of whom are less technically minded, learn how to make Wikipedia assignments in their own classes as well.

Davis says many professors report a greater level of effort from their students on Wikipedia assignments. "If you're writing something millions of people are going to read, it's a reason to do a really good job, to go into a library and get a deep understanding of the topic."

Some professors, like Tamar Carroll, an assistant professor of history at the Rochester Institute of Technology, see Wikipedia as a way to make previously neglected areas of knowledge more visible. For Carroll, it's women's history. She says a former student recently emailed her to say that her Wikipedia entry on Mary Stafford Anthony, the suffragist and sister of Susan B. Anthony, was "the most meaningful assignment she had" as an undergraduate.

There's another learning opportunity too. Every Wikipedia entry has a "talk" page, where editors discuss changes, and a "view history" page that shows additions and deletions over time.

Peeking behind that curtain, says Malkowski, helps "expose how knowledge is collectively created and how different voices might come to consensus, or not, on a particular topic." Right now, she adds, "is an especially important time to be asking these epistemological questions."

According to the foundation's own survey, 87 percent of university faculty who participated in the program reported an increase in their students' media literacy. By grinding some

Continued on page 41



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## On The Scene

Continued from page 23

Iair it, it seems the PR professionals are coming up with ever more ways to make it less likely I'm going to get a straight answer out of their client.

Maybe this sounds like whining to you ("My job is sooooo hard! And these people are being mean to me!"). Heck, maybe it is kind of whining.

I just have this perspective that people doing the public's business with public money should be expected to be transparent about what they're doing with that public trust (and that public money).

But when "message control" and "crisis avoidance" become the highest priority, even routine inquiries get treated like a threat.

That may make my job a bit harder. But the real cost is that you as a citizen ends up less-informed about the governments and corporations that so deeply affect your life.

And at a time when wealthy and powerful people and institutions have a growing influence on pretty much everything, it seems to me keeping that power accountable to the people is more important than ever.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR's News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.

## Theatre

Continued from page 27

for a great many of other members of this cast of more than twenty actors and musicians (plus a dog!). Thoughts of the film quickly disappeared from the mind. This was a company of actors thoroughly enjoying themselves. And those two principals were very good indeed!

This a most enjoyable theatrical experience: far superior to the London production. The costumes and video projections made this a visual treat (another benefit of keeping the set simple), while the beauty of the words was enhanced by the beauty of the music. I am unsure whether Kate Mulligan's Elizabeth or Preston Mead's Webster will win the award for scene stealer of the season: each was delightful. And, although everyone adopted British accents, I did not find that decision to be a problem.

Both of these plays are in repertory until October.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email [classicrereadings@gmail.com](mailto:classicrereadings@gmail.com)

## Tech, Culture And Connection

Continued from page 37

against which insurers start determining their exposure and then eventually the rates that they charge," he says. But for now, the technology is too new and there are no cases working their way through the court system.

Right now, Smith says, one of the biggest obstacles for insurers is a lack of data.

"Insurance is a data-based effort to really predict the future based on the past, and when you have dramatically different technologies and new applications for automated driving, it makes predicting the future much harder because you don't have those reliable data about the past and present," he says.

Ash Hassib, senior vice president and general manager of auto and home insurance for LexisNexis, says carmakers need to collect uniform safety information to enable more analysis on the performance of driverless cars.

"There is no standard, and every manufacturer is going about this in a different way, so to try to normalize all these data sets from all these manufacturers is going to be of extreme importance," he says.



Yuki Noguchi is a correspondent on the Business Desk based out of NPR's headquarters in Washington D.C. Since joining NPR in 2008, she's covered business and economic news, and has a special interest in workplace issues — everything from abusive working environments, to the idiosyncratic cubicle culture.

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## Higher Education

Continued from page 39

Internet info-sausage themselves, essentially, they gained a better understanding of what goes into it.

It's an interesting turn of events for Wikipedia, which, as Davis acknowledges, has had a bad rap in academic circles as the lazy student's substitute for real research.

"When I first started going to academic conferences, people would hide and say, 'Don't let my department chair see me talking to you,'" says Davis. She added that Wikipedia should only be a starting point for a university-level research paper.

But if you want to check what shape the Earth is, it's a pretty reliable source.



Anya Kamenetz is NPR's lead education blogger. She joined NPR in 2014, working as part of a new initiative to coordinate on-air and online coverage of learning.

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## Filipino-Style Chicken Adobo

Adobo is outstanding the day after cooking.

I loved this dish the first time I tasted it years ago. With its simmer sauce of vinegar, garlic and soy sauce, adobo is the hallmark dish of the Philippines. It came back into my life while we were taping a show in Honolulu. The Maunakea Marketplace in Honolulu's Chinatown has a food court of Filipino cooks cooking for Filipino diners. There I had my first adobo in decades and was hooked all over again.

The marinade does all the heavy lifting here. You marinate the chicken overnight, turn everything into a pot and simmer it. One of the cooking techniques that sets Filipino adobo apart is that you brown the meat after it is cooked, not before. That aroma of a browning, marinade-saturated chicken can drive you crazy.

**Cook to Cook:** Find palm vinegar from the Philippines in some Asian markets. It is made throughout the Pacific from the sap of palm trees and tastes particularly tart and brisk. Cider or white vinegar are good substitutes.

Cook time: 35 minutes stove time

Yield: Serves 4 to 6

### Ingredients

- 1/4 cup soy sauce
- 10 large garlic cloves, coarse chopped
- 1 tablespoon fresh-ground black pepper
- 1 1/4 cups Filipino palm vinegar, or cider or white vinegar
- 1 cup whole canned tomatoes with their liquid
- 2 bay leaves, broken
- 3 pounds bone-in, skin-on chicken thighs  
(about 8; organic if possible)
- Good tasting extra-virgin olive oil
- 2 medium onions, thin sliced
- 2 whole scallions, thin sliced (optional garnish)

### Instructions

1. The day before cooking the chicken, take a large glass or stainless steel bowl and combine in it the soy sauce, garlic, black pepper, vinegar, tomatoes (break them up with your hands as you add them to the bowl), and the bay leaves. Add the chicken, making sure it is almost completely submerged in the marinade. Lightly cover and refrigerate for 18 to 24 hours.
2. When ready to cook the chicken, turn the mixture into a heavy 4-quart pot. Bring it to a gentle bubble, cover and cook 25 minutes, or until the center of a chicken thigh registers 175 degrees F on an instant reading thermometer.
3. With tongs, remove the chicken to a plate. Skim as much fat as possible from the cooking liquid, increase the heat, and start briskly boiling it down by half. While the liquid reduces, film a straight-sided 12-inch sauté pan with the olive oil. Heat it over medium high. Arrange the chicken pieces skin down to brown, standing back because they may spatter. Adjust heat so chicken doesn't burn.
4. When the chicken pieces are a deep rich brown on one side, turn the pieces and scatter the onion around them. Continue browning the chicken, and move the onions around so the pieces don't burn. Then, with a slotted spoon, transfer the chicken and onions to a serving bowl. Pour the boiled-down pan juices over them and serve. You could garnish the adobo with a scattering of thin-sliced scallions.



Lynne Rossetto Kasper is host of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.



Sally Swift is co-creator and Managing Producer of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.



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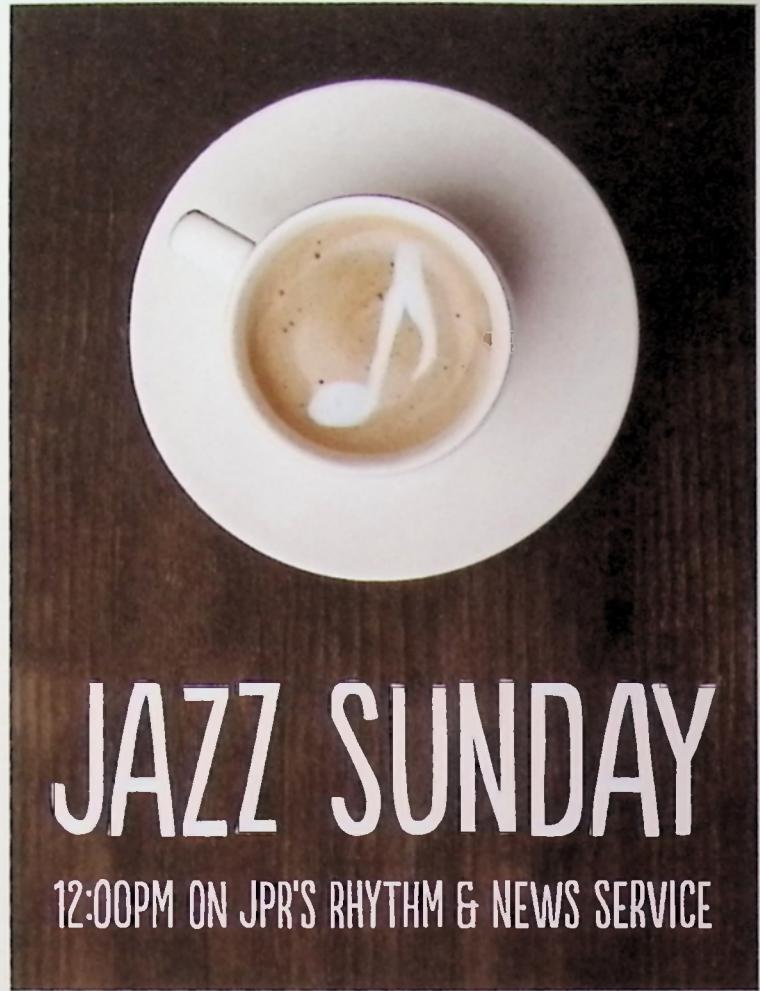
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*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

*As It Was* airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

## Irish Immigrants Seek Fortune In Lake County, Ore.

By Kernan Turner

**T**wo Irish brothers in their mid-twenties, Hugh and Denis O'Connor, arrived in America in 1907 to seek their fortune in Lake County, Ore., where two other brothers had already settled.

They got jobs in a sheep camp, but Hugh left to work in San Francisco for six months before rejoining Denis herding sheep on the open range. Within four years they had an interest in several hundred sheep, and by 1918 established their headquarters for an operation that eventually covered 800 acres in Lake County, plus land near Bonanza, Rock Creek, Stukel Mountain and in Modoc County.

At their peak, the O'Connors raised 3,000 lambs a season, as well as alfalfa, hay, grain and potatoes.

In 1923, Hugh married school teacher Marie Dolan, who with her mother had once boarded at the Irish brothers' large farm house while teaching at the one-room Lone Pine School north of Merrill.

Hugh ran the main ranch, while Denis supervised the widespread sheep camps. Marie provided family and workers three solid meals a day, becoming famous for her sour cream biscuits.

Denis became known as the "poet laureate of the sheep camps" with a fine sense of humor.

SOURCES: Merrill Centennial 1894-1994. Klamath Falls, Ore., Merrill Centennial Committee/Graphic Press, 1994, pp. 156-60.

## Settler Never Gets Chance To Develop Land Claim

By Lynda Demsher

**J**erome Prairie, about seven miles west of Grants Pass, got its name from a man who never found time to develop a 320-acre Donation Land Act grant.

The settler, Jerome Dyer, came west from Indiana in 1855. His land grant was at the present-day intersection of Jerome Prairie Road and Woodland Park Road. After settling in, Dyer took a job, hoping to earn money that he could send home to his family in Indiana. He escorted a judge to Del Norte County, but on his way back with a pocketful of earnings, a band of Indians attacked and killed him on the Mooney Mountain trail.

His family never came to Oregon, and it is assumed his land claim was forfeited. He must have filed the claim, since the area has been called Jerome's, or Jerome Prairie, since 1855, but no record of it exists in the present-day Josephine County list of Donation Land Claims.

Subsequent owners, Alexander Jess and his wife, Martha, developed a 460-acre farm on Jerome's Prairie.

SOURCE: Floyd, Connie I. "Beginnings." Jerome Prairie School History, 1986, p. 1. (Josephine County Historical Society)

\*

From underneath it all, from some unexpected place, it came. A beautiful voice softly singing. A voice no one had heard in a while. Simple and unabashed.

Unglamorous syllables. Words that could only be written alone with no immediate promise of company. From underneath the dim of bass and pounding and angry fingers pointing, she sang of things she could only see in her head, that didn't exist around her. She echoed time moving slowly, of people able to see the poetry of the moment they were living, before the photos were developed. When she stopped it was as if someone had turned off the lights and we were left again in the dark. Feeling around for the switch, laughing and snorting and bumping into one another, and within moments would forget what we had been groping for and would concentrate on the snorting and bumping. I dreamed of her singing again and wondered where it would be. A bus? A deserted city street at dawn? Maybe one night when I was alone, feeling tomorrow would be too much to bear. I wondered, but I knew it would happen, and awaited the light.

*New Orleans*

**Barret O'Brien** is an actor with the Oregon Shakespeare Festival. His writings have appeared in *Yale Literary Magazine* and Smith and Kraus Books. His book of poetry *things i notice sneaks into his friends' back pockets when they least expect it.*

\*

watching the moonset with my daughter  
one week young last night  
i feel i've been such a bobble  
with my tasks and appointments  
with my firefox and safari  
my big vast un-potty-trained mind

you  
with your long inquisitive  
fingers and toes

you  
with your wandering gaze  
taking in the full lune  
the width of that light.  
no name to describe it  
no words to point it out  
all your learnings  
all your remembrances  
all you have to teach me.

i humbly ask your patience  
as we watch the moon descend.

*brooklyn*

### True Story

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*Cape Cod*

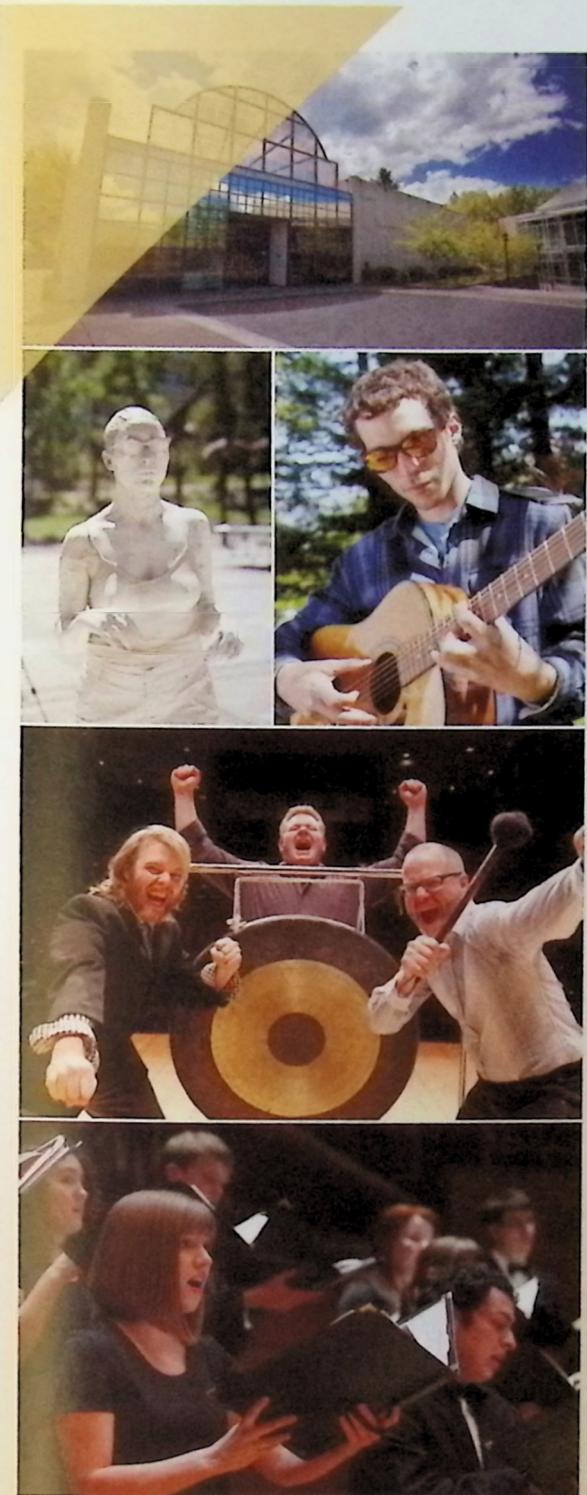
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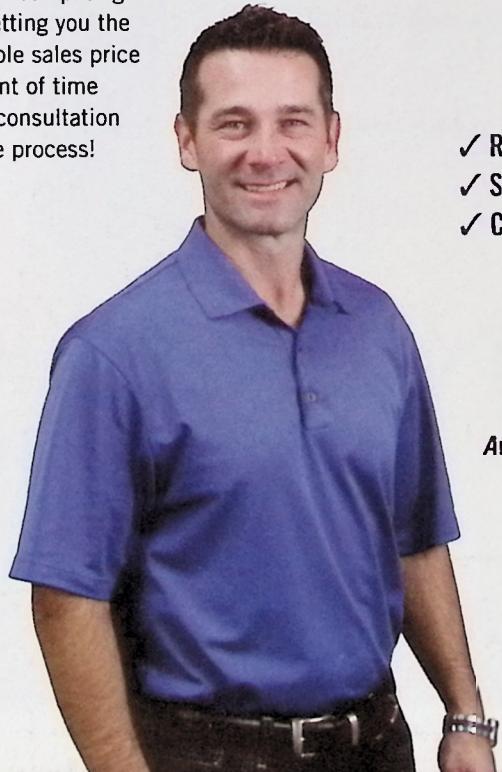
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